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NEW LEADER:

A DOCUMENTARY ON THE ORLEANS ROTC BATTALION

A Thesis

Presented to

the Faculty of the Graduate School
of the University of New Orleans

In Partial Fulfillment

of the Requirements for a Degree of
Master of Fine Arts in Drama and Communications

by

Captain J. Mark Turner

May 1991

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Last, but certainly not least, thanks go to host, Toni Canino, associate producers, Sarah Robinson and Ken Bryant, and production manager, Vester Wentzell.

Their tireless efforts have resulted in the
overwhelming success of the program.

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ABSTRACT

New Leader: A Documentary on the Orleans ROTC Battalion, is presented as a creative project in fulfillment of the requirement for the degree of Master of Fine Arts. The purpose of this project is to provide the military with an alternative to community relations video projects. It is also a means that the military, some day, could move the production of such programs down to a lower level, justified by the conservative cost to produce this type of documentary.

The driving factor in the design of New Leader is the use of interviews of non-actors. This design builds a structure that provides direct and simple information, at the same time providing entertainment--"infotainment". The 30:00 minute broadcast quality documentary is a method that large broadcast agencies are using--"a creative treatment of actuality"--as the motivation for viewer participation. The military has the resources, the technology, and the talent to actively pursue this type of programming. The present day "canned" informational military programs provide the necessary information, yet seem to lack the

structure that could capture and hold the attention of their targeted audiences. This study is not an attack on the system that produces these programs, rather an easily attainable method that could make them better.

New Leader will be used by the Orleans ROTC Battalion for recruiting students and briefing incoming ROTC cadets. It is also scheduled to be broadcast on the Community Access Channel in New Orleans, providing to the surrounding community a better understanding as to the mission and purpose of this agency.

CHAPTER I
LOOKING BACK

In theory, John Stuart Mill's marketplace of ideas may have existed at one moment of history. But in practice, there are too many people talking. It seems to be a competition in which the loudest shouter would dominate the public's attention with a surplus of communication. Surrounded by all this shouting, the United States Government had its own problem of being heard, as described by Richard MacCann:

Mass media and politics are inseparable.
Men in public life are beginning to see
the most important public messages can
no longer be merely neutral or
informational. They have to reach each
citizen, stir his sympathy, focus his
decision, encourage him to act. (3)

This chapter will look at the emergence of one government agency into the marketplace of ideas. The Department of Defense has entered this marketplace by attempting to dramatize information during wartime and to express policies that were not always popular through the use of nonfiction film.

The documentary has been defined and redefined by many film makers. John Grierson refers to the documentary film as "a creative treatment of actuality" (Barsam 2). William Van Dyke, an American film maker describes the documentary as:

The elements of a dramatic conflict that represent social or political forces rather than individual ones. Therefore, it has an epic quality. Also it cannot be a reenactment. The social documentary deals with real people and real situations--with reality. (Engle 26)

An attempt to find the true definition of the documentary, or any art form for that matter, is not the purpose of this study. However, it is important to understand the power that the nonfiction film has had in displaying actuality instead of fiction. It is also important to look at how the military has used the documentary as a "creative treatment of actuality."

Most of Richard MacCann's studies leaned toward the belief that it is not the authenticity of the materials, rather it is the authenticity of the result, that mattered in the documentary. And for any governmental agency interested in transmitting ideas to

the public, this was always the major concern (11). Throughout our history, this transmission of ideas has been labeled as "propaganda."

Propaganda has existed throughout our history in many forms. Looking back on existing military films places an almost indistinguishable line between praising present practices and proposing future policy. MacCann gives an example:

The difference is illustrated by the public sale of General George C. Marshall's report on World War II. Zechariah Chaffee has pointed out that it contained a plea for universal military training. But this was a report to Congress by a responsible administrative official, a chief of staff noted for his meticulous understanding of political protocol. If Marshall had sent it down the line to be dramatized and advertised by the public relations staff, it would have been a campaign for public support for a future decision. (7)

This is why most films made by the government, or for

the government, has always carried the "propaganda" label.

However, the government and the military have also carried the burden of "telling its own story." There were the dangers of partisanship. There always has been suppression of facts, for whatever reason, whether for national security or for the protection of troops in hostile situations. There has also been the great fear of dullness in the presentation of the material. And as we continue into our future, we will see the reoccurrences of these problems. But the story must be told with the highest sponsorship--The President and the United States Congress (MacCann 8). It is a right guaranteed by our forefathers.

The challenge for any nonfiction film, is the responsibility of being totally objective. Richard Barsam uses the analogy of a newspaper in describing the nature of the documentary:

The difference between the documentary and the factual film, is roughly the difference between the editorial and news pages of the daily newspaper. The editorial page is labeled as such, so the reader will know that he or she is reading opinions that are based on what

otherwise might be considered as facts. The news pages, though, are a different thing. Sometimes they contain releases from the wire service, and at other times they contain the signed releases of reporters who have been at the scene about which they write. No matter how "objective" they try to be, the reports must contend with their own "subjective" responses. (584-5)

This analogy demonstrates a problem for all nonfiction films made, and places the "propaganda label" on any sponsored documentary. It also was a filmic technique that a radical film maker, Pare Lorentz, used that the military later emulated.

During the years 1930-32, The Film and Photo League concentrated on documenting times of hunger and economic failure of the Depression. However, when President Franklin D. Roosevelt took office in 1933, the League found a new perspective in the use of structure, form, and content in the nonfiction film, that extended its intrinsic values beyond what was thought to be possible. This also ushered in the brilliant career of Pare Lorentz. Lorentz realized that government film productions were viewed by

Hollywood as just short of "socialism"--he intended to change this attitude (Barnouw 114-7).

Lorentz's enthusiasm for America, for American problems, and for film, were the perfect formula that Roosevelt needed in rebuilding the aftereffects of the depression, through the use of a film medium. Lorentz took the problems of government films such as Grierson's Night Mail, and created such successful films as, The Plow that Broke the Plains and The River.

The reason behind Lorentz's success are evident in the films themselves. . . .

First, they were notable for their unity in sight, sound (music and narration), and overall sociopolitical vision. . . .

Second, his films were unmistakably American. They resound natural love of the land. . . . Third, while they generally conform to the documentary problem-solution structure, these films relied on varying combinations of repetition, rhythm, and parallel structure, so that problems presented in the first part were solved in the second part, but solved through such an artistic juxtaposition of image, sound,

and motif, that their unity and coherence of development set them apart from other such documentaries. (Barsam 99-100)

The River was warmly received in London by Grierson and Flaherty, and won "Best Documentary" in 1938 at the Venice Film Festival. Additionally, The Plow broke ground for international recognition of the American documentary, and more importantly enjoyed favorable response by the public--a victory for the government (Barsam 105-6).

Even though the films carried a "propaganda label," they presented a message that was unquestionably needed by the country. It represented a call for a conservation of resources, an answer to the resettlement of people, and a positive outlook toward the future of America. Furthermore, it was difficult to attack a film as either dangerous or partisan, when given such a deafening applause for its poetry, photography, and message (MacCann 80-2).

The decline of the documentary movement within the government began with the establishment of the U.S. Film Service. As soon as Lorentz and his associates were labeled as a governmental service, they found themselves under attack, without the political strength

to offer a counterattack (MacCann 87). The emergence of the Film Service marked the beginning of the end. Ralph Steiner and Willard Van Dyke made a final attempt to save the documentary movement by establishing the American Documentary Films, Inc., which dealt with contemporary problems. However, Hollywood was so concerned with fictional films, that there was little or no concern for nonfiction films after 1938 (Barsam 106-7).

In September 1939, the German Army marched into Poland, and the result was a film genre that would dominate the film industry throughout the forties, and bring about the birth of the military documentary (Barnouw 139). War gave to the film makers a subject that involved action. It also provided wide agreement on the immediate common goals of action. World War II offered new government support to the documentary movement and to the film makers, by providing the ultimate in exciting subject matter (MacCann 118).

Documentary theorists, such as Grierson, did not directly influence the issues of nonfiction films during World War II, although, they provided social, economic, and moral content, insofar as it related to war. The functions of the wartime documentary are very broad as cited by Richard Barsam:

There are of course, certain basic types of films: training films, incentive films for industrial workers, propaganda films for domestic and foreign purposes, reconnaissance films for strategy, combat films for study and archives, and, finally, the few and very special films which transcend the immediate war and become works of art themselves.

(163)

No matter the function of the film, there were certain patterns that corresponded to the larger categories. One such pattern was a "personalization of the subject matter." This patterned emotional connection was between the viewer and the participants in the film. This binding was built through the juxtaposition of the combat soldiers before battle with the same soldiers during battle providing an "empathy for their risk and efforts." Another pattern was the inevitable return to propaganda. This pattern demonstrated common goals, that all the people were "engaged in a united effort and value of teamwork." The most common pattern came to be known as the "Why We Fight" series. "Why We Fight" reinforced the justness of the cause and the need for war. These were very

forceful films that left little or no doubt that there was a "ruthless enemy" that stood against all morals and beliefs (Barsam 163-4).

In order to maintain the common goals and directives of the war, the government had to provide public messages that would reach workers and cooperating groups on the home front. This, of course required an undeterminable amount of money and manpower. Also, as discussed earlier, the government was in the midst of the same antipathy that the U.S. Film Service had faced. This antipathy gave birth to the Motion Picture Bureau of the Office of War Information.

The government faced the need for a "simultaneous repetition in all media" for positive support for the war, which automatically called for a motion picture treatment of war messages. The motion picture did not have the speed of the newspaper. However, it could reach an estimated 80 million people each week with a direct and personal contact. The type of contact the audience needed was found in the driving force embodied in the function, style, structure, and content of the films. The government discovered, whether it was to mobilize scrap iron or recruit nurses, this was a medium that had the persuasive tendencies that could

bring public support and group sponsorship (MacCann 118-120).

The OWI started by producing films that became known as "The War Newsreels."

These biweekly or weekly "newspapers of the screen" were shown in special newsreel theatres in larger cities, or, more often on the same bill with the cartoon, travel film, and one or two feature films. (Mast and Cohen 592-3)

Prior to World War II, newsreels were produced by news agencies as a reportage of unusual events surrounding the public. Just as the Lumiere films that began the industry, they satisfied the audience's curiosity. But for the first time, the government was able to provide subject matter that would saturate the public with the same curiosity, but with added concern (Barsam 118-9).

A good example of the early wartime documentaries of World War II was The Ramparts We Watch, directed by Louis de Rouchemont. This film was a daring and successful attempt to relate the struggle of World War I with political aspects of World War II. This was a measure to counter American isolationism that existed prior to the Japanese attack on Pearl Harbor. The film was accurate and convincing using both newsreel footage

and fictional reenactment. As war progressed, America was blessed with the appearance of films that were more dramatic in their use of narrative, and gave a sense of sentiment, justice, and democracy (Barsam 180-1).

The most celebrated and remembered wartime films were the "Why We Fight" series. The success of these films can undoubtedly be related to the director Frank Capra. As professionals entered the service, they were immediately commissioned as officers. For example an attorney or a clergyman was, and still is, commissioned as a First Lieutenant. A physician or surgeon is commissioned as the rank of Captain. However, director Frank Capra was given the rank of Major. This demonstrated the importance of his skill to the Armed Forces. He also was placed as an assistant to General George C. Marshall (Barnouw 155).

General Marshall simply explained to Major Capra that he needed to produce films that would relieve the problem of low morale and instill loyalty in a civilian army. The General gave Capra the "go ahead," and asked him to hurry. MacCann explains that Capra's purpose in making the "Why We Fight" films was an attempt to:

1. to destroy faith in isolation, 2. to build up a sense of strength and at the same time the stupidity of the enemy,

and 3. to emphasize the bravery and achievements of America's allies. (156)

Capra and his staff employed a convention used in television news today. They would search for pictures which were actually found, then they matched music, and simple, direct, hard hitting words with the visuals. The result was a visual and narrative package that would sink in deeply to the audience. The films provided a psychological insight that completely ignored the possibility of an American defeat. Rather, they would portray Hitler as a beast and make his victims, ordinary citizens, heroes (Barsam 191).

Capra's search for footage was actually started after watching Leni Riefenstahl's Triumph of the Will. As cited by Barnouw, Capra had a "blood chilling" reaction.

If American soldiers could see that, they would surely know why they were fighting. When he discovered that the Alien Property Custodian had hundreds of news reels and documentaries from Germany, Italy, and Japan, he arranged to have them transferred to his control (157).

His attempt to get material from America's war allies

temporarily halted his collection process. He found himself explaining to an Internal Security colonel the reason for his appearance in a photograph.

Capra said, "Hey that's me, Colonel, standing in front of the Soviet embassy, By golly..." The Admission was noted by the colonel, and he responded, "By whose authorization." . . . Mentioning that he making a film under direct orders of General Marshall, Capra continued to explain: "And damn it all, Colonel, if you insist on keeping me from carrying out the orders of the Chief of Staff, I demand a certified transcript of this nonsensical interrogation." (158)

Needless to say Major Capra continued on with his mission.

Capra used his newly found footage to show crowds yelling "Sieg Heil," "Duce," and "Banzi," throwing away their human dignity, freedom of speech and press, and their liberties. Capra pictured not only present leaders, and leaders like Lincoln who fought for freedom, but also used "old-world" leaders such as Moses, Confucius, and Jesus, as a comparison with the "remember these three faces" mode of Hitler, Mussolini, and Tojo. The movies peaked using the perils of the

destruction of culture, religion, and perversion of truth. This marked a quite effective message to a "lived through the thirties society" (MacCann 157-8).

MacCann also describes how Capra's films strengthened the opinions of those in agreement and rectified the opinions of those who wavered through "good propaganda" (159). Though labelled propaganda, the films proclaimed ideals that influenced the actuality.

This was the essence of wartime strategy, and the use of fiction excerpts probably dovetailed with it. Myth for the moment became history. Something of a sunny spirit of Mr. Deeds and Mr. Smith shown through the "Why We Fight" series. (Barnouw 161)

Probably the best group of films to come out of the war, the "Why We Fight" series, gave us the best record of reasons behind the war, and provided the most dramatic account of the battles in it. But more important, perhaps, was the eloquent tribute that the "Why We Fight" series gave to the men and women who fought and died in World War II (Barsam 191).

World War II also paved the way for another phase of the military documentary--the training film.

Training films accompanied the soldier through every aspect of his military career. Each soldier during induction, was required to see the complete "Why We Fight" series (Barnouw 160). But there were many other films with which each soldier and his superiors had to be familiar.

The soldiers were shown how to dress, how to fight, how to be technically proficient at all their military skills, and even how to act when off-duty. The more common of the training films were the "Know Your Allies, Know Your Enemy" series. Barsam cites a good example:

Know Your Ally, Britain, was America's attempt to understand and project British character and culture. It is a tough, simple film, stressing America's roots in England's past, similarities, rather than differences, and unity in war effort. Through the use of homely figures of speech, athletic metaphors and analogies, and an unfortunately condescending use of stereotypes, the film succeeds in creating a lively impression the British people . . . it

is a very effective and interesting
film. (182)

The need for a large central source of training films established the Training Film Laboratory at Fort Monmouth, New Jersey. The military had to maintain complete control of the films containing classified information that were shown to specialized troops, thus one major reason for establishing the laboratory. To expedite this establishment, the War Department bought outright the old Paramount studios and moved the equipment and the personnel to Fort Monmouth. With the equipment and the people, came the stars and glamour of Hollywood (MacCann 154-5).

One such film viewed in this study, was Jap Zero, starring Ronald Reagan. The film was made to provide to American pilots the structural identification features of a prominently used Japanese aircraft. Having a Hollywood star as the protagonist gave to the film a story-line and plot. But more important, it provided to the viewer entertainment and information. The narrative thrived on repetition and made the protagonist a "goat turned into hero" through his excellence in aircraft identification. Though probably considered corny and lacking any real aesthetic value, the film was very effective in its purpose.

By 1942, highest priorities were given to films that presented instruction that directly concerned combat operations. MacCann describes a new series of training films known as the Fighting Men:

The films would be short, highly dramatized, and hard hitting.

Presentation will in general be by a soldier speaking typical soldier language . . . the inspiration of these films came from a call from Lieutenant General Wesley McNair for "greater toughness in training and a realization that the soldier must either kill or be killed." (119)

The result of this statement was the first of the series Kill or Be Killed, in which a Nazi soldier gets an American to reach for some water and shoots him for his efforts. This type of film found its success through its authenticity and its brutal message (155).

During the war effort, thousands of films were produced. Some were very sophisticated lessons, others were as simple as wearing the uniform properly. However, these films provided to the troops something that the military has since been able to rediscover-- these films, through imagination, turned the

complexities of wartime tasks into fun. They provided a feeling of ease and confidence to the soldiers, through the motivational aspects. And finally, they were the G.I.'s own films, and provided to the soldier entertainment that was a matter of life and death.

World War II was a common ground on which both professional and independent documentary film makers were to work. The military and governmental authorities realized the effect that film could be on a predominantly isolationist society by providing that society with information. The people were openly informed of how, where, when and why thousands of Americans were fighting in Europe (Barsam 190-1). It seemed that the government and the military had a medium that could provide political leverage for future policy making and public relations. However, with the start of the Korean War, that political leverage was lost as an abrupt end came to the brilliant films that we watched during the forties.

With the outbreak of hostilities in Korea, the government and the military found themselves in a difficult situation. Not only were they involved in a extremely unpopular war, but they soon found themselves involved in an intensification of the cold war. It seemed that the government had to decide which conflict

would benefit the most through the use of the nonfiction film. The decision was officially stated to the American Society of Newspaper Editors by President Eisenhower: "we are the ones who must make sure the truth about Communism is known everywhere" (MacCann 179).

On August 31, 1953, the U.S. Information Agency came into existence with the Reorganization Plan. Under the direction of Theodore Striebert, few documentaries were made--23 in five years. The tensions of the cold war and the worries over the spread of communism directed the efforts of the Information Agency (MacCann 176-8). Ellis describes the situation:

Now the reactionaries supported by great numbers of unthinking conservatives and some frightened liberals, led us into a period of military belligerence abroad and political oppression at home that would climax in the early fifties in the Korean War and congressional investigating committees instigated by Senator Joseph McCarthy, Republican of Wisconsin. (223)

The united effort which had solidified the work of the

government, the military and Hollywood behind the propaganda documentary in World War II was dealt a damaging blow by the reactionaries.

During the McCarthy era, the government found no help from Hollywood. The State Department found its only documentaries of the Korean Conflict were through the use of straight newsreel footage with a military news reporter. The purpose of this type of coverage was an unsuccessful approach to confirm "the truth" about the Korean War. Its failure was marked by a public suspicion of an investigative government-- "truth" did not bring "trust." MacCann further describes the complications:

A hard-hitting approach, however, fits uncomfortably with the motion picture audience. While the medium itself can accommodate slanted newsreels and such open propaganda appeals as the Frank Capra pictures during World War II, the "attack film" gets tiresome after a while, especially in a neutral country, busy with its own affairs. Shown on a theater screen, just ahead of a feature the public has paid to see, it risks the

indignation and even a reverse effect. (179)

The straight newsreel footage did not, at best, reach the audience's deeper levels of thought and emotion. Only stressing the productive power and strength of the military, the State Department lost the warmth that influenced the audiences of the forties. In fact, it seemed that the audiences actually missed the "opened propaganda effects" (MacCann 175-9).

Toward the end of the Korean Conflict, Theodore Striebert of the U.S. Information Agency and George V. Allen of the House Appropriations Committee, changed the emphasis of the nonfiction film:

We are limiting film production to subjects which support our foreign policy and to those that refute Communist lies. With limited resources, we cannot afford to produce and distribute purely Americana films. . . . We cannot restrict ourselves solely to the exposition of the fallacy of Communism. Rather, we devote most of our energies to setting out what the United States is. I believe that this positive approach is more beneficial to the United States and more in accord

with the basic mission of the Agency.

(USAI press release, March 15, 1954)

This created a shift of focus that caused the military to become alienated from governmental support. Thus without the total support of a government agency, the military experienced catastrophic effects during the Vietnam Conflict.

As the last Americans were airlifted from the top of the U.S. Embassy in Saigon, these lines were written by James Reston of the New York Times:

The reports of the press and radio and television are now being blamed for the defeat of American policy and power in Indo-China, which is another way of challenging the whole idea of democracy. For in the long history of the war, the reporters have been more honest with the American people than the officials. (1)

This report can forever be debated. But what cannot be debated is the fact, that the Vietnam experience decisively changed the relationship between the press and the Department of Defense (Braestrup xviii). The military soon discovered the term "reactive." Throughout the Vietnam crisis, the military nonfiction film as mentioned earlier, found itself without

governmental backing. Therefore, it was left up to the press and independent documentarians to "tell the story" of Vietnam.

With the 1968 Tet Offensive, came a press performance that seemed to require "critical analysis" (Braestrup 20). The government counteracted this analysis with silence and secrecy. This, in turn, produced such broadcasts as described by Kathleen J. Turner:

The CBS evening news transmitted a report that would anger the White House, shock viewers, and demonstrated both the power and the impotence of a television war: american viewers watched their Marines using cigarette lighters to set fire to a Vietnamese village. Morley Safer's commentary failed to inform the audience that this was the conclusion of an extended and vicious guerrilla battle resulting in numerous American casualties. (152)

This type of reportage set a tone for others to echo. It also provided the building blocks for newscasts that were extended into special documentaries. As the war grew, so did the protests

against American intervention. And with the speed of the broadcast media, the Department of Defense found itself in an unwarranted situation. There was little for the military to do, but to react with accusations of "irresponsible reporting" (Turner 153-5).

It wasn't until 1965, that the Department of Defense produced its first Vietnam documentary. Why Vietnam? attempted to follow the rhetoric of the "Why We Fight" series. However, as a very aggressive response to earlier broadcast and press reports, the film distorted history and was viewed by many as a deception measure. Barnouw cites Commager:

Henry Steel Commager, reviewing it almost two years after its production, found it "not history . . . not even journalism . . . as scholarship it is absurd. . . . When Communists sponsor such propaganda, we call it brainwashing." (272)

The military went from one extreme of the "truth newsreel films" during the Korean War, to the other extreme of "propaganda through deception" in the Vietnam Conflict. The production of the film only provided the Department of Defense an impenetrable barrier around "prime time" television.

Possibly the largest support for the war came from fund appeals for the USO and Red Cross, stressing services for the men that were "fighting for you." The largest promoter of the war was The Bob Hope Christmas Specials. These programs provided to the audience a nourishment of hope for an end of the war. The programs' success were attributed to the lack of two ingredients--combat footage and governmental sponsorship (Barnouw 273-4).

Defeat of public support for the Vietnam War effort came with the production of the 1969 film, In the Year of the Pig. Emile de Antonio's film provided an encapsulation of forty years of Vietnamese history:

The film's method is superficially simple. Historic newsreel from both Western and Communist sources is edited alongside or together with in-depth interviews with Vietnamese experts who range from journalists and politicians to Buddhist historians and philosophers.

. . . It is not, of course a fair film.

. . . The material is wickedly manipulated with statements of presidents and army officers being taken out of context and then intercut with

scenes that make the officials appear total fools if not villains. (Rosenthal 205)

Fair or not, it was broadcast on PBS. And with the continuing one-sided reports of the media, it was too much to contend with for a staggering Department of Defense.

For a decade, there seemed to be a taboo placed on the Vietnam story. This war was unique in having been absent from the screen until long after the event. The only exception was the production of Green Berets, 1968. Starting in 1978, the fiction film industry was swamped with Vietnam stories, climaxing with Apocalypse Now in 1979. For the most part, these films accented a feeling of discontent over perhaps one of the unhappiest chapters of our history (Ellis 423-4).

During the Reagan Administration, we witnessed two U.S. military invasions. Rather than returning with a reactive mode to public opinion, the atmosphere of "telling the story" was extremely restrictive. This revived the dangerous tensions between the media and the military. However, on November 14, 1990, CNN broadcast live tank gunnery preparations, as part of deployment measures taken during the Gulf Crisis. This, perhaps, is an indicator of future policies in

terms of military public relations--a return to an "openness" by the Department of Defense. Just as Hitler invaded Poland in 1939, we were facing a similar scenario in the Middle East. And, now more than ever, it is time to unite together as Americans, and ensure fair and balanced information is provided to all concerned. The history of the military nonfiction film is long and indifferent. We must use this history as "lessons learned," and properly promote the agency that has provided freedom for Americans for over two hundred years--The Department of Defense.

CHAPTER TWO

PRE-PRODUCTION

As discussed in the previous chapter, the development of World War II created an embryonic form of what we consider reality every time we watch the news on television. With the birth of the war emerged a use of documentary to inform the American people of the atrocities happening to their boys in Europe. What seemed to be a stagnant film convention in America was a distinction of achievement in Britain. The British found the documentary's strongest characteristic to be a guided projection of information--a convention that presently is returning.

The military, during past wars, used the documentary for three basic reasons: 1. to inform, 2. to entertain, and 3. to motivate. What happened to the blueprints of an idea that not only could broaden the knowledge and boost the morale of present day servicemen, but also could provide their family members with information that could some day save their lives?

In the pre-production phase of this project, the first step was to draw from the research provided in the first chapter, and determine exactly how the

military can better use this medium. The military needs to take advantage of a medium that can greatly improve command information, community relations, and training. The documentary could be used today to increase the effectiveness and efficiency of our military readiness using the same basic guidelines of the nonfiction films of World War II.

Today we live in a visual society that has grown up with the visual influences of television and movies. Especially in television we have seen a dramatic increase in the use of the documentary in such programs as 20/20, Prime Time, and, 60 Minutes. Axel Madsen studied the power of 60 Minutes:

Conventional wisdom has it that the nature of television is such that it makes audiences lazy, that we are not used to thinking while watching the tube. Glutted on a diet of game shows, sitcoms, and shoot-em-ups that require little more than our distracted attention, we are not supposed to be interested in sober and even accusatory nonfiction programming demanding a degree of concentration. Yet, the latest industry surveys find that it is

in news and news coverage that the majority of people think television is improving. . . . It is about content and credibility and what they mean to all of us. (xiii)

This thought, along with the power that actuality has on its viewers, is the equation to success of such programs.

The military has the technology to provide this type of programming. It is a matter of establishing an inexpensive system that would produce (military or contract) and distribute various documentaries to the installations. This type of programming could provide to the military family such information as cultures and language of particular areas, concerns of the command (i.e. drugs, terrorism, etc.), financial tips to military families (income tax returns), or any other information necessary in caring for the welfare of military family members.

One of the main objectives of public affairs is to foster the understanding and acceptance of the military mission. The national media makes this a difficult task placing the military in a reactive role with their use of broadcast journalism of actuality. The military can place itself back into a pro-active mode by

producing documentaries that simply give the community a better understanding of their mission and purpose for their existence in that community--somewhat different than what Dan Rather would present.

This project in the pre-production phase originated from the idea of producing a military documentary, that would provide the community with a better idea of the mission and purpose of the ROTC organization. The community for this particular project is the faculty, staff, and students of seven surrounding universities in the New Orleans area. The outcome of this idea is the birth of New Leader: A Documentary on the Orleans ROTC Battalion.

New Leader's survivability and success depend on two major factors: 1. the program must incorporate the qualities of production to ensure that it can be broadcast on commercial television; 2. the program must also be structured so that it can be entertaining and credible. The military presently produces such non-fiction films for incoming soldiers to new units. Part of the problem with these programs is that they are usually a "canned" script that is uninteresting, and the visuals are simply matched to the audio. The audio is usually a carefully prepared message that provides

to the viewer the information that could be easily gathered from a welcome pamphlet.

The capstone decision in blue-printing this project, was to break the familiar mold of the recent military information films. This would be done by, first, allowing some one from the targeted community, a student, to be the narrator of the program. This is designed to increase the credibility of the program. In other words, the information will be delivered by a fellow student, not some one directly involved with the ROTC program. This decision is an attempt to make the program more entertaining and more believable. The major decision, however, was to have this student move freely throughout the organization and simply ask questions. This type of format is workable except for the fact that the program's success relies completely on the use of the non-actor.

Without a complete understanding of the use of the non-actor, this project could not continue. The approach is for the student narrator to pull information from the various non-actors in the ROTC department, including both the instructors and the cadets. The information would then be put together in a manner that would be actual and believable to the audience--not a narrative read by a military

spokesperson. The use of the non-actor is far from original, and it seems to be a filmic convention that today is common in prime time television.

The essence of the pre-production phase of this project relies on a study of the past uses of non-actors, the various film movements that captured the use, and the true auteurs of the non-fiction film that used the non-actor creating the "strawman" of the basic idea for this project.

In traditional theater, the actor always functions within a matrix of time, place, and character. A brief definition of acting as we have known it might be the creation of and operation within an artificial, interlocking structure. When the actor steps on stage, he brings with him an intentionally created and consciously possessed world. The actor's goal is to tie together the incongruities between manufactured reality and the spectator's reality. However, what if these people on stage are not actors inside characters, but rather characters without actors (Kirby 648)? This ideology of acting was born with the first documentation of moving pictures by the forefathers of cinema.

In 1895, the Lumiere brothers made their first films, which dealt with trivial subjects such as

workers leaving a factory, or a train arriving at a station. Unknowingly, they devised a film style that later, John Grierson called the documentary (Issari and Paul 3). They also initiated an acting style paving the way for the emergence of such film styles as Dziga Vertov's *Cine-Eye*, Robert Flaherty's *Non-Preconception*, Italian Neo-Realism, French *Nouvelle Vague*, England's free cinema, and electronic news gathering for television. This acting style, known as the use of the non-actor, was created through the efforts of film makers attempting to make their films more real and believable to their audiences.

A relatively large number of performances take place by the non-actor everyday. In the classroom, at a sporting event, at private or public gatherings and presentations, there are always "performer-audience" relationships. These are all non-actors functioning in front of a audience without creating an artificial context of personality. Even for professional acting, the Soviet director, Konstantin Stanislavsky, felt that the performer should be unseen within his character (Kirby 650). For the actor this could be a difficult task. However, for the film maker, he can capture action "unaware," accomplishing this task for the "actor." This approach to film making started with

Dziga Vertov and his concept of Kin-Eye in 1919. It wasn't until World War II that this style took on momentum (Issari and Paul 23).

In the Soviet Union, after the Revolution of 1917 Lenin declared cinema the most important medium for the education and instruction of the masses (Ellis 106). One of the new Soviet film makers who saw cinema as an effective weapon in the social struggle was Vertov. He called for a new film style of cinematographic reportage based on documenting real life. He organized Kino-Pravda, which was a filmic substitute for the official Russian State newspaper, Pravda (Ellis 108). Vertov's feelings of his theory are captured in the following quote:

It is photographing people without make-up from angles that take them unaware, and getting them with the camera-eye at a moment when they are not acting and letting the camera strip their thoughts bare. (Vertov 20)

One of the documentaries that Vertov made was the chronicle of the life and day in a large city, from sunrise to sunset. Using the concept of "catching people unaware," he made the invisible visible, the obscure clear, the hidden obvious, the disguised

exposed, and the acting not acting (Issari and Paul 25). Vertov points out that the camera must peer behind a mask that people assume for others. It must perceive their true thoughts:

The hypocrite, the flatterer,
bureaucrat, the spy, the bigot, the
blackmailer, the contriver, etc., who
hide their thoughts while playing one
role or another, take their masks off
only when no one can see them or hear
them. To show them without their masks
on--what a difficult task that is, but
how rewarding. (Vertov 57)

This task was seemingly impossible in Vertov's time. In the early twenties, films were still silent, the cameras were heavy and cumbersome, and the technology of film making was still in its early stages. However, the Russian futurist could imagine the possibilities of future technological development that could exploit the use of this non-acting style that he envisioned.

Vertov summed up his theory of Cine-Eye at a lecture he delivered in Paris in 1929 stating:

The history of the Kino-Eye has been a
relentless struggle to modify the course

of world cinema, to place in cinematic production a new emphasis of the "unplayed" film over the played film, to substitute the document for the mise-en-scene, to break out of the proscenium of the theater and to enter the arena of life itself. (Vertov 58)

However, there were conflicts in Soviet life which were far beyond Vertov's camera-eye vision. What he captured in his documents were emotions much simpler than reality, but expressing things that were deeply felt in the lives of the people. His theories were the core ideas of cinema-verite and the use of the non-actor, and greatly influenced the approach to documentary film making.

Robert Flaherty, a contemporary of Dziga Vertov, was the first American to explore the use of the non-actor. As a professional explorer working for mining concerns in North America, Flaherty was looking for a means of making notes on his explorations. He took a motion picture camera on an exploration of the Hudson Bay area in 1916. Flaherty's interest in this medium was thereby aroused (Issari and Paul 34).

Flaherty's Nanook of the North was perhaps his first use of the non-actor by an American film maker.

Flaherty created the extravaganza without use of actors, studio, story, or stars. He decided the best approach to this film was to use everyday people doing everyday things, being themselves. The film was a great success, and is still viewed and admired today (Ellis 265).

One of the main reasons for the film's success was its truthfulness by showing real life through real people. Flaherty's wife attributed the success of the film to the following reasons:

A film in which audiences were able to identify--not with film stars, but with life itself, with universal life on which we and these people are a part. When Nanook and Nyla and little Allego smile out at us from the screen, so simple, so genuine, true. They are themselves: we in turn become ourselves. (Flaherty 17-18)

Further commenting on her husband's approach she wrote:

Let one false gesture, one least unnatural movement, the slightest hint of artificiality appear, and the separateness comes back. The secret of Nanook lies, I believe, in those two

words, "Being Themselves." Not Acting,
but Being. (Flaherty 17-18)

In all of Flaherty's films, thereafter, he used actual people in their natural locations. If the non-actor in his natural surroundings does not have to function in an imaginary time and place created in his own mind, if he does not have to respond to imaginary stimuli and artificial personality, and if he does not have to project the unconscious elements in the character he is playing, what is required of him? He is required to execute simple tasks that would be expected of his character (Kirby 650). This is the essence of Flaherty's art.

However, as with direct cinema, most of the action was thought out prior to its execution. While shooting a film, Flaherty would extensively screen his footage. If he felt he did not capture the "moment of truth," he would re-shoot the sequence or scene. This is a step in contradiction of Vertov's vision.

James Blue refers to Flaherty's principle of filming based on "preconception," and adds "Flaherty, however, once his notions were formed, went on to the stage or provoke whatever might satisfy the needs of the film, according to his own sensitivity" (23). Flaherty was criticized for this method, because once

Flaherty had established his conception of "truth," he would stage the event to capture that conception. Although, for the non-actor, this pre-conception method extended possibilities for this employment in other movements. One of those being the Italian Neo-Realist Movement.

The Neo-Realist Movement erupted after the removal of a Fascist power that existed in Italy for nearly a quarter century. The movement was stimulated by the release of bottled up feelings of frustration that were generated by Italy's constant shifting position in World War II. With the production of Open City in 1945, came character roles that were created not so much for what the persons were like as for what they did. Roberto Rossellini, father of this movement, was mainly interested in fusing together a character with a problem (Ellis 243-4).

The Neo-Realist film makers, therefore, diverted from the conventional style to a cinematic presentation that showed audiences as true a portrait of themselves and their surroundings as possible. This placed the audience in line with Flaherty's concept, to identify with the characters on the screen (Issari and Paul 42). What better way could the film makers of these fiction (semi-documentary) films portray the social problems

existing in Italy than the using of a non-actor in their natural surroundings? Roger Manvell says:

Films were delivered in well-shaped paragraphs or sequences, while actors only too often capered through their dialogue like well-drilled, highly professional dummies. (75)

Although considered professional dummies, they could bring their actual experience under Nazi rule onto the screen.

What if this non-existing gap between life and what is on the screen created by the non-actor was through an accident? These films were created during a time of a badly disorganized economy. During this period studios and professional actors were not available to the film makers. Even under these conditions, the film makers were still able to take what was available, and create a statement beyond reproach. This, I think, makes these artists true "auteurs," placing that certain signature on all their creations.

The practice and the theory of Neo-Realism did not cease to exist, however, the non-professional actors used in the films did not find fame and fortune. For example, the non-actor that played the unemployed

laborer in The Bicycle Thief, never got the call from Hollywood that he expected.¹ The non-actors performances were enhanced through the use of a rapid cutting pace. This technique is used when film makers (as in documentary) are working with people (non-actors) who cannot sustain performances. Perhaps Hollywood recognized this, and stuck with their stars. However, this technique led to the notion of "type casting" still used in Hollywood today (Ellis 245-7).

The Neo-Realist movement in Italy forced film making toward a more realistic treatment of subject matter. French nouvelle vague was born in the mid-fifties with a number of young cinema enthusiasts who were either film critics or came from documentary. The philosophy of Italian Neo-Realism was to move toward a realistic treatment of the film content while remaining faithful to the principal grammar of conventional cinema. The nouvelle vague movement, however, rebelled against both film content and the conventional techniques utilized in traditional cinema.

One of the more common film conventions was the use of the professional actor in a dictated

¹Dr. H. Wayne Schuth, Professor at the University of New Orleans, describes the remaining career of the lead actor in The Bicycle Thief.

environment. For the new wave actors, although somewhat professional, their performances were mainly improvisational. The actors would improvise their dialogue during filming, giving the audience a feeling of eavesdropping on a conversation. This technique was used to "flush out reality." These directors attempted to "catch on the wing expressions and attitudes which, better than dialogue, can reveal a person's psychology and the dramatic significance of the situation" (Issari and Paul 49).

Even though, professional actors were used, the intent was the same as using the non-actor. Manvell describes this intent:

The nouvelle vague method was aimed at the break-up of the old-fashioned, artificial "well-made" film about artificial "well-made" characters, and the emergence of a style of direction operating in a free association with real-life characters, many of whom seemed to have been met casually in the street. (78)

Meanwhile, in England, another movement was developing. This movement was known as Free Cinema. Free Cinema developed at the National Film Theater of

London, when a program of short films was shown there in 1956. These films displayed images of London as it was, showing its streets, its dance halls and entertainment places, its playgrounds, and warehouses. Actors were real people, going about their day-to-day business. There were no glamorized actors, and no stars. One could see a certain freshness in these films because they depicted the real environment of the people of London.

The movement grew out of a social-realist impulse that the British keep rediscovering from time to time. Free cinema was free from serving the sponsor's purpose, as in documentary, and free from serving the demands of a box office, as in fiction. It was a movement allowing film makers to be entirely personal (Ellis 363-6). Many of the techniques used extended from the documentaries of the thirties, forties, and the postwar years. As with their predecessors such as Humphrey Jennings, these film makers found that they could arouse the emotion of their audiences by using the non-actor. Going to life itself as material for their subjects influenced many film makers to experiment more freely with non-actors, including one of the most influential mediums--television.

From the time television was commercially established in the late 1940's, it found its greatest talents could not be challenged by other mediums. These talents were the immediacy and intimacy in which it could record contemporary events. With the development of new technology and portable equipment, television started breaking away from certain cinematic techniques and started experimenting with new styles. One of these styles being the use of the non-actor, evolving from the preceding film movements discussed. ABC started producing a series of documentaries using real people in their real environments to qualify their statements. This paved the way for many uses of the non-actor in television (Issari and Paul 58-9).

The emotional power that television had on its audiences was recognized by big business. They discovered that the testimony of ordinary people could effectively market a product. This led to television's main source of income--the commercial. In the fifties commercials mainly dealt with the housewife in the kitchen bragging about a certain product. This has evolved to the use of children to arouse emotion--the same technique that Jennings used in A Diary for Timothy.

The development of the camcorder brings us to an infinitive use of the non-actor. One of ABC's biggest hits this fall was America's Funniest Videos. Steve Paskay, producer of the show, predicts "As long as people are interested in other people's lives, the show will be a hit." This is perhaps an evolution of film revisiting the idea of truth by Vertov. T.V. guide credits the success of the show by stating:

People are laughing out loud at people
placed in unwarranted situations
captured on videos. A decent percentage
of the show is gut funny. (5)

What makes this succeed over some of the television's situation comedies? The audience is closer to reality, and can relate to situations faced by non-actors. Unlike Candid Camera, a successful show in the fifties and sixties, this show goes one step further. It not only captures the events of non-actors, but non-photographers are capturing the event. This is a movement that even Vertov probably could not have envisioned.

Television, aesthetically, is responsible for introducing a "direct style" which reveals the charm of the present. This, in a sense, makes it a pacesetter in the trend towards reality. However, throughout all

the movements we have discussed, they all have one thing in common. They all use the non-actor to make their films more real and believable to their audience--a trend that will continue to grow, and a trend that will earmark the success of New Leader.

In using the non-actor as a major tool, it was important to ensure that New Leader would not be confused with a news documentary. Charles Hammond, Jr. clearly defines the difference between a news documentary, and a theme documentary:

A television news documentary is a mixture of art and reportage. The producer must make the following choice. Either the program recites facts that are hinged to some kind of news lead or facts are expressed directly through the reproductive power of film to recreate "whatever happened" without much help from the reporter. Still the reporter's presence in a news documentary is strongly predominate since he introduces, interconnects and signs off the several actualities being successively shown. (24)

This was a major concern about using the student as a reporter to introduce the actualities of the ROTC program. The student was there to lend credibility to the content of the program. However, there may be a tendency in this approach where the "news-type" structure would interrupt the flow of the program. The linkage of each story was later built during the production phase of this project. A major consideration taken during the pre-production phase was to stay away from the dreamlike qualities of the verite approach. An analysis of each proposed event of the ROTC program was devised, and a structure was developed prior to shooting the first frame of video tape (see Appendix C). Hammond can best describe this approach.

Where the television news documentary tends to control the artistic treatment by sticking closely to an analysis of a particular news event, the television theme documentary tries to control the "life." TV theme documentary sets up artistic credos for its subjects, then proceeds to explain them subjectively, even personally. Such programs make no attempt to be objective, as do news shows. (25)

New Leader at this stage was built around a theme--a point of view--not a lead. This was the determining factor in creating the type of documentary needed. It also followed the basic structure of its forefathers.

Coupled with a different look using the non-actor, along with the building of a basic structure and theme, pushed New Leader into the next phase of this project, production.

CHAPTER THREE

PRODUCTION

The production phase begins "when you load the camera," and continues until you "finish the last shot."¹ For New Leader, this was the case. However, the concept of the program continued to grow throughout the developmental stage of this phase. Therefore, there was an overlapping of two phases of this project. And without this overlapping process, there would be no more to this program except the fact that it is thirty minutes long. As the shooting process began it was decided to not only have the student reporter investigate the ROTC program, but also to add even more credibility--the student would actually get involved in the events as they were reported.

Transmitting the experience of what it is like to be a member of an ROTC unit would be enhanced by having the investigating reporter-student become involved in the experience. The decision to follow that approach was supported by William Bluem's studies of television

¹Steve Hank--Class Notes.

documentary as he describes the importance of understanding the audience.

It's postulate (the program) is an audience no less intelligent than we, but necessarily (because professionally) less well informed. Its methods are the methods of television journalism. The highest power of television journalism is not in the transmission of information but in the transmission of the experience. (268)

For the viewer to "experience" completely the ROTC program, the reporter should demonstrate the experience while performing the investigation. The student, after the first shoot experienced the events with the cadets as they actually happened.

The reporter selected for this project is a female student. The criteria used in the selection of the student-reporter was based on her appearance on camera, her voice, and most importantly her willingness to experience the events of an ROTC cadet. The selection of a female rather than a male for the part is an attempt to add flare to the program, and to extinguish the public's misconception that the Army is for men only.

This experience is to gain trust of the information delivered to the audience as further described by Bluem.

The second power of television journalism is delicate and can easily be destroyed because it is essentially the result of a trust. The television journalist is received trustingly. . . .

The power to transmit experience, is intrinsic in the physical existence of television and cannot be damaged so long as there is television. (269)

The dimensions of the information transmitted in New Leader is that experience--an experience which cannot be contained in words alone.

The next step in the production is to bear the responsibility, as producer and director, toward the perceivers of the program and toward the institution (The Orleans ROTC Battalion). The production approach taken for New Leader, as in most productions, focuses on the viewers need, and ultimately on what he or she experiences during the program. Content of the program is crucial, however, more important is the need to maintain the viewers interest long enough to deliver the message. Therefore the production approach used

for this project is the effect-to-cause approach as opposed to the content approach.

Even though the content approach was not used, as discussed in the previous chapter, content was to be effectively delivered through the use of the non-actor. Herbert Zettl discusses some major flaws to the content approach, and these flaws were critical in the decision-making process of this project. The content of the program is selected by someone who has little knowledge of the television programming process. The material is simply based on what should be communicated, not by how it may appear, or the experience that must be received by the viewers as previously discussed. Therefore, the program's "worthwhileness" is stipulated by the content, and not by the medium. This will in turn cause a separation of the content expert and the medium expert that will only "foster the development of mutual mistrust." The effect of the program, therefore, is "presupposed because of the content alone, not by how and how much the television viewer is affected" (469-71).

In using the effect-to-cause approach, New Leader is given direction as to participant involvement. These directions were translated into goals that needed

to be attained in the production process. The goals given to New Leader are as follows:

1. The message should help the participant learn what the ROTC program is all about through a structure of steps taken from entry level toward completing the program. This message is not intended to inspire the viewer to go out and join ROTC, but rather to help the viewer to understand and accept the program.
2. The message should make the participant experience the beauty as well as the physical and mental challenges inherent to ROTC. For instance, the ROTC physical training program is very demanding, however, it takes place in one of the most beautiful public parks in the United States. Mixing this physical challenge with the beauty of four-hundred-year-old oak trees provides an aesthetic value to the program.

3. Lastly, the message should entertain the viewer as well as inform him. The information process can be broken up with comic relief that may not have been expected.

Given these goals of production it is time to think in terms of production requirements.

The cost of this project was purposely contained in order to prove that lower level military organizations can produce these types of documentaries at little cost. Funding for this project was twofold. First, the project was partially funded by a The New Orleans Municipal Endowment Grant. The Endowment Grants are awarded to local producers in order to support video production in New Orleans and to provide community access programming for the viewers. Second, UNO Video, the student broadcast journalism organization at the University of New Orleans, provided talent, associate producers, and some camera equipment (see Appendix B).

The above-the-line production is defined as medium requirements that deal with nontechnical elements. These requirements were primarily provided by UNO Video. The below-the-line production, defined as

technical aspects, consumed the majority of the program's budget.

The given goals of New Leader and the budgetary requirements inspired the producer to decide which events would be shot by the student organization and which events needed to be professionally photographed. The events that had potential to provide the show with aesthetic qualities were to be shot professionally. The problem with the shooting process was that the ROTC organization dictated the event, not the producer. Therefore, the shooting schedule had to be closely coordinated with the operational officer of the ROTC Battalion.

The shooting scheme worked out well, and evolved with each shoot. After arriving on site, the crew scanned the area, focused on the story, and acted by interviewing the person in charge and shooting cover footage to compliment that interview. Most of the actual shooting for this project was shot by the producer. This was an invaluable experience that expanded the technical knowledge of the producer. As with being an officer in the military, leadership is gained through the understanding and development of the capabilities of the people that one leads. Jay McMullen, documentarian and former Army correspondent,

further describes the importance of a producer working with the below-the-line aspects of the production phase:

He has to know quite a bit about how the cameras work and what lenses to use and what he can and cannot do. He has to know a lot about editing. The producer has to know the tricks of the trade in editing. . . . Next, he's got to draw up a budget, and he's got to make a guess in the beginning of how much it's going to cost. . . . So it helps to have that economic sense of how much the broadcast is going to cost and why it is going to cost that amount. (153)

After the first shoot, the producer got some sense as to what Mr. McMullen was describing. The budget was redefined numerous times in an effort to achieve the goals set for this production. Some savings were gained in the post-production process that will later be addressed.

Probably the most valuable experience gained in this project was during the shooting phase. The main focus in shooting each segment was the interview, then

the focus was to compliment that interview with appropriate cover footage.

It is possible for the photographer to shoot everything that moves and still not have a story. Photographers who have learned to think as reporters produce not just a succession of pretty pictures but pictures that tell a story.

(Shook 76)

Mastering the "pictures that tell a story" approach was a slow process of trial and error for this director-producer, and is perceived by him to be the major flaw in the production phase of New Leader. During production three-hundred-and-sixty minutes of raw footage was shot. This ten to one ratio is very liberal for a video production--the optimum shooting ratio is three to one. The high ratio was mainly attributed to the inexperience of the producer. However, in gaining the experience of production, it is better to have too much footage than not enough. The amount of footage shot was the major consumption of the budget as mentioned earlier.

When the professional photographers were used to shoot a particular sequence in this project, the producer took note of various production techniques

that created a more professional finished product. The use of many of these techniques also would help to lower the shooting ratio.

Many professional photographers exercise imagination every time they shoot. This will ensure that the photography will communicate to the viewer not only what was experienced, but also what casual observers may have missed. Frederick Shook provides guidelines for the photographer:

Show the event, but also give the viewers a reason to want to watch the story, and look for ways to help viewers feel as if they have participated in it.

. . . A proven way to heighten the viewer's involvement is to shoot matched action sequences. (77)

As a result of the exorbitant amount of footage shot, New Leader, field footage did have matched action shots. This was very helpful due to the fact that the non-actors told their stories in sequence.

Another reason for the excessive amount of footage shot was the corrections made while the camera was rolling, or trying to capture a shot that was unattainable. NBC editor, Butch Townley says, "If you don't want it to be aired don't shoot it." This was

also a lesson learned in shooting New Leader. To reduce the amount of footage, the shots should be focused, practiced, and steady prior to rolling the tape.

New Leader is a documentary that focuses more on the people within the institution rather than the institution itself. Frederick Shook sums up the responsibility of the camera in that effort.

Equally important is the need to focus more on people rather than institutions during the reporting process. The photographer must learn to work comfortably with people in order to portray them naturally and with spontaneity, and work safely and prudently whatever the environment. Ultimately, success depends on the mastery of creative and technical principles through unflagging attention to detail. (94)

The backbone of this project or any project during the production phase is the director. The director must fully understand the producer's intent, and is placed as the lonely audience member. His preferences or prejudices will be directly involved in the final

outcome of a particular scene or sequence of the program. For this project, the director and the producer were the same, thus providing for good continuity within this particular relationship. The director must not only understand the intent of the producer, but also he must have complete understanding of what appeals to the society that the program will reach. Alan A. Armer describes this complicated task:

When staging a scene, directors necessarily become its most critical audience. In relying on personal taste, they must hope that their dramatic judgements and directorial styles reflect today's audiences. When directors find that they are no longer in the mainstream of today's world they must update their taste--or get out of the business. (3-4)

Desert Shield and Desert Storm provided an automatic appeal from society. As the Crisis in the Gulf developed, so did the chemical makeup of New Leader. In directing this project, the sequences began to shape towards an institution that prepares college students to face the perils of such international crises. The direction also focused on as much action

as possible within that training to compliment the action that millions of Americans witnessed on CNN.

Contrary to belief, the authority figure of the director did not appear until the nineteenth century.

When the director did finally appear toward the end of the nineteenth century, he filled so pressingly a need that he quickly pre-empted the hegemony that rested for centuries with playwrights and actors. . . . The appearance of the director ushered in a new and original theatrical epoch. His experiments, his failures, and his triumphs set and sustained the stage.

(Cole and Chinoy 3)

The emergence and evolution of the director, from Melies simply placing the proscenium arch on film to Griffith moving the camera with the action, provided for future directors building blocks for what did and did not work. This established an art that constantly could be built upon and improved through experimentation of future directors.

New Leader did not attempt to establish any new convention to directing, rather it provided a style that the military could focus on. Using stand-ups,

interviews, and unsuspected scenes as tools to grasp the attention of the audience. The audience focuses on the involvement of the performers in the story. They do not focus on the dissolves, computer generated cuts or wipes used by the director to push the story forward. Therefore, the involvement of the performers in the story-line became the major consideration in directing this project.

In light of directing such a project as New Leader, it may be suitable for the director to have three pairs of eyes, several voices, and a few pair of hands. This of course is unrealistic. This production, to compensate for inexperience, followed the "Ten Commandments of TV," cited from Edward Stasheff. Whether it be film-style directing or studio directing, these simple rules provide for a checklist of direction, and may be helpful to future student directors.

1. Thou shalt show the viewer what he wants to see when he wants to see it.
2. Thou shalt not show a person speaking about an object which is out of the camera's frame or is not complemented by cover footage.

3. Thou shalt have the right person on the screen at the right time; the speaker when he speaketh, the reactor when he reacteth.
4. Thou shalt not cross thy cables, but thou shalt cross thy cameras, shooting across each other's angle, or shooting the reactions and questions of the interviewer.
5. Thou shalt not reverse thy screen direction by showing the person moving L to R in one shot, and R to L in the next.
6. Thou shalt not leave the photographer guessing as to what shot is needed and when.
7. Thou shalt not forget that the television screen is a small screen, and the close-up is the all-important shot.
8. Thou shalt not neglect the establishing shot, showing thy viewers the relations between this, that, and the other.

9. Thou shalt not cut from shot to shot for no good reason, or without motivation or just to lend variety to thy shots.
10. Thou shalt not stay too long in black, lest thy viewer kick his set reproachfully, thinking it hath conked out.

This is not an attempt to be neither blasphemous nor funny, rather--except for the last commandment--these were guidelines that easily were referred to when engineering the many functions that the director faced during the production phase of this project.

The experience gained during the production phase of New Leader was immeasurable. Mistakes were made, lessons were learned, and the script began to take shape. It was time to start the process of logging the 20 minutes of tape, and to move into the most powerful phase of production--post-production.

CHAPTER FOUR

POST-PRODUCTION

The third and final stage of production, post-production, presents to the viewer not only the structure of the given information, but also the style in which the information is to be transmitted. The editor has infinite determining factors facing him that will also provide a means to manipulate the audience to be moved emotionally, or to call them to take action.

The editing process is similar to writing a piece of music. The editor takes the randomness of raw video footage and molds it into a certain communication pattern. Leonard B. Meyer explains this process as it pertains to music.

The more "purely" random music is, the higher its information content, but the lower its utility as communications. For if communication is to take place, the symbols used must have the same significance (the same implications) for both the sender (editor) and the receiver (the viewer)--that is, they must evoke similar expectations. . . .

Randomness (the less-or unpredictable)
must, if it is to play a part in human
communication, arise within those finite
and ordered systems of probability
relationship that we call "style." (53)

Therefore, the editor will take this randomness
(information), and assemble a package that will reduce
the amount of information provided during the
production phase, and increase the amount of
communication through a story-line. This is a very
powerful process that all key players within the
production process should take part in to ensure that
the intended message is sent using the intended style.

An analogy for the process in which this system
will work, is through the random display of playing
cards. In a deck containing fifty-two cards, as each
one is turned up, a pattern (whether it be a suit or
the number) will appear. As more cards are turned up
the pattern becomes evident to the viewer. The
viewer's expectation of the next card will start to
decrease. The appearance of the unexpected card will
surprise the viewer and stir his curiosity as to
whether this is the start of a new pattern, or merely a
"red herring." Nevertheless, the interest of the
viewer is maintained by mixing randomness with a

relaxing patterned structure. This was the intent in editing New Leader.

Editing provides for a duplication in the manner or style in which the mind sees. Frederick Shook states his philosophy of the editing process:

We all "edit" reality with our eyes and our minds. The composite understanding of the imagery we store in our mind's-eye becomes our reality and contributes to our definitions of experience. The art of editing lies therefore in creating both illusion and new realities, new relationships, and in stimulating and sometimes controlling emotional responses. (164)

The editing process therefore will capture that moment of a certain experience. Only through this process can one reveal, pace, structure, guide, select, juxtapose, and enhance the visual story (165).

Some may think that the editing process will deteriorate the actuality of the documentary. This in part is true. By providing a story-line and allowing the editor to dictate meaning within the story, invokes a feeling of fiction within the non-fiction film.

Early Soviet film makers such as Eisenstien and Vertov experimented with this notion.

These film makers taking meaning A and juxtaposing it with meaning B, could obtain a third and separate meaning C. Simply looking at the raw footage would only portray to the audience one meaning. Film makers stressed the editors role:

But it is not enough to show bits of
truth on the screen, separate frames of
truth. These frames must be
thematically organized so that the whole
is also a truth. (Barnouw 58)

This editing process is therefore an editorial role, taking the actuality of the camera shot and giving it meaning. The order in which the shots appear is a form of editorial arrangement. Shot selection and shot length is a form of the editorial process. The way that the shots are selected and timed, provide a structure to control dramatic tension through quick cutting or a more relaxed mood that allows the eye to wander across the screen capturing the entire moment of actuality. The shot selection may also be used to create symbolism.

Film makers used this process to provide a deep meaning of belief discussed in Film-Truth Issue No. 24 (1924).

On the first anniversary of the death of Lenin, we see streams of people filing past the dead leader in his coffin. In the midst of this, the living Lenin appears in the corner of the screen as though still speaking to them. It was a highly emotional moment for its audiences. (Barnouw 59)

One may call it trickery, yet this thematic approach yielded what many today would label as good editing.

Posting New Leader required the same film editing techniques provided by early film makers. These film editing techniques were coupled with a valued understanding of videotape assembly in order to produce the finished product. Because New Leader used the concept of the non-actor as interviewer, the various interviews had to be strung together, then "B roll" or cover footage had to be matched with the appropriate statements.

New Leader was assembled in the insert mode of editing. The word "assemble," used in the profession to describe the overall editing function also refers to

a particular type of editing process: assembly mode editing. Two basic edit modes, assemble and insert mode, are frequently used in the editing of video tape. The editor of New Leader chose to edit the program in the insert mode in order to gain certain technical advantages described by Herbert Zettl in his Television Production Handbook, 4th ed.:

1. All edits are equally roll-free and tear-free. In the insert mode, the control tracks of the individual source segments are not transferred to the record VTR, but replaced by prelaidd continuous track on the master tape. This control track constitutes a "continuous" guide for the edit points and, therefore, makes the edits more stable than by adding various control tracks. . . .
2. You already have black on the tape, so you do not have to worry about recording black for the tape leaders, or whenever you want to leave some space for a commercial insert.
3. You can replace any scene in the tape with a new one of equal length and

"insert" it without affecting the
preceding or following edits. (311-13)

The editor's use of the insert mode editing allowed him the flexibility he needed to edit this project.

Prior to making the first edit, the three-hundred-and-twenty minutes of the project had to be logged. This was a process in which the shots of the raw footage were reviewed and placed on a log sheet. The exact location of various sound bites and/or shots were determined by in-cues and out-cues. Organizing the exact location of shots, sound bites and ambient noise reduced the amount of money and time spent in posting.

Prior to entering the editing booth, the producer/director also built the show through paper and pencil editing. Taking the log sheet and transcripts of the interviews, an off-line print was actually produced on paper. The timing of scenes was then matched during the next phase--the off-line editing phase.

During this phase of the process, the first edits occurred five minutes into the program in the establishing interview with the commander of the Orleans ROTC Battalion. Because the editor was dealing with an extensive amount of interview material, he felt it was important to refine the interviewer's answers to

questions down to "bottom line" statements. The assembly of an estimated two-hundred-and-thirty minutes of interviews was a very lengthy and difficult process. This also may attest to the reason why most industrial and governmental documentaries are a voice-over written script complemented with video. Production speed may motivate a producer to simply match a given script with appropriate video. It, however, is worth the time and trouble to increase the credibility of the program with voices from the source.

Also involved in this type of editing, is the decision making process in the cleanliness of the audio. When speaking in terms of audio cleanliness, one is referring to editing out mistakes that the person may make when being interviewed. A balance of editing the voice to be understandable is maintained with an insurance of actuality. At times when editing this project, words were even spliced together to provide a clearer meaning. At other times, if the meaning was evident, mistakes were left in place. This, again, returns to the argument of fiction within non-fiction. Film makers and other former documentarians have faced this problem over the years. Vertov's documentary ideas collided with this procedure: how could a documentarian predict, or

guarantee, what truths he would find and record in the arena of life? He at first said he could not write scenarios. . . . To continue his work, he eventually compromised, and submitted documents which he preferred to call analyses--analyzing his intentions without specifying shots or sequences (Barnouw 61).

This could have been a technique in editing New Leader, although, the intention in providing for a structure for the interviews was toward content rather than form. Therefore, at the risk of being labeled as a "fictional nonfiction propaganda documentary," New Leader structured the non-actors' statements as pertinent information from "subject-matter-experts." In retrospect, truth of content was the goal, rather than the perfection of speech by these established experts.

In building the "subject-matter-experts" statements, this project referred to the basic concept and phase of video post-production, off-line and on-line editing. On-line editing produces a final master copy, usually third generation, that is used on the air. Off-line editing develops a "workprint" which is a preliminary tape that has all the shots simply cut together. Dissolves, graphics, and other techniques are then added during the on-line phase. Using the A-B

rolling concept, first generation raw footage is back-timed and added to the "workprint." In television, the A roll is usually the interview, while the B roll is the footage taken "to cover" the interview statements. During the on-line process, the B roll can be inserted at a determined time prior to the initial cut, thus providing for the dissolve illusion (Zettl 310-21).

New Leader was constructed in this manner, however, to leverage budgetary requirements consumed during the A-B roll on-line phase, both the off-line and on-line phase were performed on the same editing system. Using the technology of a digital multiple effects generator (Sony DME 450), the A-B rolling effect was executed using only one source machine. The DME simply freezes the prior frame of an edit point, and allows the source tape to run. This gives the illusion of the dissolve. Caution must be exercised using a DME in determining edit points. Dissolving from one high action shot to another will freeze the action and roll into another action. Rather than producing the dissolve illusion, the edit point will look more like a jump cut. Various digital effects also may be performed on this system. This technology is rapidly improving, and could possibly provide the

military with another option and means of producing documentaries at a lower cost level.

New Leader was broken up into nine sequences or scenes. The A roll (interviews) was built, under the guidance mentioned earlier, then the B roll was laid down in appropriate places. One may think that there are as many edit point decisions as there are editors. This is not entirely true. One must consider what basically makes sense in determining these edit points. Frederick Shook provides an example:

Suppose that we have two shots: 1. of a college student approaching a mailbox and depositing a letter, and 2. a close-up shot of the mail box in which the student's hand enters frame and we see the letter being stuffed into the slot addressed to "Navy Recruiter." . . .

Consider cutting from scene one at that point where the audience would most likely want to see a closer shot. You could cut out of shot one just as the student approaches the mail box and her body language indicates she is about to post the letter (letting her arm motion determine the edit point), then cut to

the close shot in which we see the action that has already begun in scene one continue smoothly and conclude in scene two. (169)

The editor, like the director, must adhere to the audience's expectations. "In effect, the editor would be saying, 'Here's a shot of a student about to mail a letter. Now let's cut to a shot of the mail box and wait for her to catch up with us'" (Shook 169).

The editor must match these variations, and fortunately in video editing there is a preview button. This allows the editor, producer, or director to determine if the edit point is appropriate and if the scene flows smoothly without actually placing the edit on tape. After fifty-three hours of editing, the edit button was pushed enough times to describe actions that took place over twelve weeks in a thirty minute show--this is the essence of video production.

To keep the post-production phase in perspective it can be described as a selective focus process. The program should focus on what an observer would see if he were actually experiencing the event.

It might appear that editors are manipulating the audience for dramatic effect. While this is true to some

degree, they are also paralleling the direction of spectator interest. If they were physically present to watch the two actors (or non-actors) play the scene, their eyes would flick back and forth from face to face as their interest changed. Editing merely reproduces those changes in spectator attention. (Armer 179)

CHAPTER FIVE

CONCLUSION

New Leader established new insights to ways that the military can provide mission oriented information to surrounding communities. The program also provides other alternatives to such military video productions. The present inbriefing programs produced by the military are not bad, however, New Leader exemplifies tools that can possibly make them better. Also, this project may provide a systems approach to other uses of video non-fiction productions.

The military needs to take advantage of a medium that can greatly improve command information, community relations, and training. The documentary could be used today to increase the effectiveness and efficiency of our military readiness using the same basic guidelines of the non-fiction films described in the first chapter.

While producing this project, it became evident that non-fiction video productions can be used to enhance the effectiveness and efficiency of training, increase the availability of public information, and enhance community relations. For instance, with the

technology available today, the documentary can be used for the "knowledge" portion of basic military tasks. This would decrease the number of instructors needed, only providing a need for supervisors overseeing the "practice" portion of what was gained during the knowledge portion. This would be possible through the use of a video tape that could provide this knowledge portion of the training. Also possible is a command information system that would use the documentary in place of computer generated messages on a cable network. Inexpensive and entertaining information packages could be produced that would ensure both entertainment and pertinent command information would reach the military families. And lastly, programs could be produced to foster better relations with the community by providing a complete understanding of the purpose of an institution that exists and lives within the community.

The main objective of public affairs is to foster the understanding and acceptance of the military mission. This project was originated from this idea of producing a military documentary that would provide the community with a better idea of the mission and purpose of the ROTC organization. The community for this particular project is the faculty, staff, and students

of seven surrounding universities in the New Orleans area. The outcome of this idea was the birth of New Leader: A Documentary on the Orleans ROTC Battalion.

General Vuono once stated, "We must leverage technology, and use it to our advantage." New Leader with the use of video technology provides the building blocks of an information system. This system is a production technique that holds the viewer's attention with the credibility of non-actors, entertains the viewer with the unexpected, and educates the viewer with a sense of respect.

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APPENDIX A
THE SCRIPT

NEW LEADER: A DOCUMENTARY ON THE
ORLEANS ROTC BATTALION
SLATE

Title: New Leader: A Documentary on the
Orleans ROTC Battalion

Producer: J. Mark Turner

Length: 30:00

Agency: UNO Video & Turner Productions

Director J. Mark Turner

Dubs: Master Dub

VIDEO

AUDIO

FADE FROM BLACK TO

SHOT OF CADETS

RUNNING IN FORMATION

SINGING CADENCE

(SOT) When my granny was
ninety one, she did PT
just for fun.

(MUSIC FADES IN)

VIDEOAUDIO

(TITLE APPEARS)

TURNER PRODUCTIONS

AND UNO VIDEO

PRESENTS NEW LEADER:

A DOCUMENTARY ON THE

ORLEANS ROTC

BATTALION

1. CU OF CADET GIVING
HAND SIGNALS.
2. LS OF CADETS PULLING
BARREL OVER
OBSTACLE.
3. LS CADET THROWING
HAND GRENADE.
4. MS CADET SHOOTING
INTO CAMERA.
5. LS CADET LEADING PT.
6. LS CADETS MOVING
THROUGH WOODED AREA.
7. LS CADETS RUNNING IN
PARK (REAR SHOT).
8. MS SOLDIER IN SAUDI
LOADING AMMO.

CANINO (SOT): Without
warning a conflict could

VIDEOAUDIO

surface at anytime. In

9. LS M-1 TANK FIRING
SOMEWHERE IN THE
MIDDLE EAST.

the recent war in the
Gulf, we have seen many
military agencies come to
the call of our country.

10. LS ON FIG. IN ROLL
PATTERN.

And right here on our
college campuses is a

11. LS TULANE ROTC
BATTALION.

military agency training
men and women to be
prepared if they are

VIDEOAUDIO

12. MS OF CANINO IN
FRONT OF BUILDING.

needed. (O/C) Hello I am
UNO Video's Toni Canino
and I am at the Orleans
Battalion Reserve
Officer's Training Corps
headquarters. This is
where I began my search
as I followed a cadet
corps from seven
surrounding schools for a

13. LS CANINO WALKING UP
STAIRS TO ROTC
HEADQUARTERS (STAIRS
READ "LEADERSHIP/
EXCELLENCE, STARTS
HERE").

semester. I thought I
would start by going
straight to the top and
talk to the person in
charge of the Orleans

VIDEO

14. CU OF CANINO.

AUDIO

Battalion--Lieutenant
Colonel Thomas Oettinger.
Can you tell me what is
ROTC or tell me a little
bit about it?

VIDEO

15. LS OF OETTINGER
SLOW ZOOM TO MS.

AUDIO

OETTINGER (O/C): Sure.
ROTC--the letters
themselves stand for
Reserve Officer Training
Corps--Corps. A . . .
that means that we are
training the future
officer leadership of the
United States Army. Now
that encompasses both the
active component, the
reserve component--which
consists of the reserves
as well as the National
Guard. It's a program
where students who are
attending college can
join as part of their
elective program. Ah . .
. the Army ROTC a . . .
to take an elective
course and then develop
themselves as the future

VIDEOAUDIO

leadership by taking
these a . . . one course
each semester, attending
a leadership lab, going
to the field and doing
some of the a . . . the
various activities that
we have helps them to
develop their leadership
skills and then go out

VIDEO

16. CU OF CANINO
REACTING W/NOD.

AUDIO

and be lieutenants in the army once they graduate. The Army has needs for all majors across the spectrum. For instance, I'm an infantryman and yet within the infantry there are business majors, there are a . . . economics majors, there are history majors, math, spanish, a . . . engineering majors. So in every branch of the army there's a very broad spectrum of--of academic majors. They can apply for scholarships in a specific major and then they have to stay in that discipline and in that academic major to graduation or if they are

VIDEOAUDIO

a non-scholarship cadet,
they can of course a . .
. be in any major
whatsoever and they have
a little bit more
flexibility even in
changing their majors.

17. CU OF CANINO

CANINO (O/C): What would
motivate an individual to
join the ROTC?

VIDEO

18. MS OF OETTINGER

AUDIO

OETTINGER (O/C): Well there are a number of--of different incentives and--and we in a way analyze a . . . when the students come to us just why they--they join. And I'd say that--that one of them right up there at the top is patriotism and wanting to serve their country. Many young men and women feel that a . . . they haven't a . . . done enough to maybe pay back their country and by--at the same time as developing leadership skills they can then go out and be an officer in the army later on. There are, of course, the monetary benefits of

VIDEOAUDIO

scholarships. The Army scholarship program is one of the largest and best scholarship programs

VIDEO

19. CU OF CANINO
REACTING

AUDIO

in the country. A . . .
it will pay for a
student's tuition--in
some cases their full
tuition--up to \$7,000.00
in fact or 80% of tuition
whichever is greater. In
addition to that it gives
them \$100.00 per month
subsistence allowance, so
that's another \$1,000.00
during the year. And it
pays them \$400.00 for
their books each year.
So that is a very
lucrative a . . .
incentive to bring
somebody into ROTC. It's
also a very viable
alternative to someone
who has had a lifelong
dream of being in the
military. And let's say

VIDEOAUDIO

that they've applied to West Point or Annapolis or any of the--the military academies and they don't get accepted. ROTC produces actually more officers--70% as a matter of fact--of all of the officers throughout the--the country. And so it's a viable alternative if they don't get into one of the academies that they can go on, still pursue a--a baccalaureate degree and become an officer and go out and then compete with those

VIDEO

20. CU OF CANINO
REACTING

AUDIO

officers from the
military academy later
on. We're divided into
what we call the basic
course the first two
years and then the
advanced course which is
the final two years.
The--the basic course for
a non-scholarship student
is totally nonobligatory.
They don't incur any
obligation whatsoever.
And so they can come into
the--to the course, try
it out for one, two,
three, or even up to four
semesters. And a . . .
decide well I like this
and then continue on into
the advanced course where
they will actually
contract and sign as if

VIDEOAUDIO

you're signing up into the Army, but you're signing into the--a contract in the ROTC program. And then they will continue on to graduation and commissioning. Those that don't decide that they like it or they've just been in the course to let's say get P.E. credit, which is also a possibility at some of our universities, then they can in fact dropout at anytime. They will still get academic credit for that course and still hopefully have taken away from us some of those leadership skills that

VIDEO

21. LS (OVER SHOULDER)
OF BOTH CANINO AND
OETTINGER.

AUDIO

we're trying to develop
in them. We've also had
very great success in
having college roommates--
one who was in ROTC and
one who was not--the one
who was not come into
ROTC simply because he's
had--he or she has had
time to room and find out
something about the
military from their
roommate. And we've--as
I said--had a number of
students who've come into
the program just that
way.

(BACKGROUND MUSIC)

22. LS (OVER SHOULDER)
OF BOTH CANINO &
OETTINGER.

CANINO (VO): Thank you
Colonel Oettinger. As

VIDEO

23. (FULL GRAPHIC) "THE
CLASSROOM KNOWLEDGE
IS THE FIRST PART OF
THE EQUATION TO
ABILITY."

24. LS OF AUHOON
TEACHING CLASS.

25. LS OF STUDENTS IN
CLASSROOM.

26. CU OF HANDS TAKING
NOTES. ZOOM OUT TO
STUDENT.

27. MS OF CANINO
LISTENING AND TAKING
NOTES IN CLASS.

AUDIO

Colonel Oettinger
mentioned, ROTC is a
regularly scheduled
elective class. In fact,
it is listed as military
science. The best place

to start would be where
ROTC places its main

emphasis--academics. I
attended Master Sergeant

Auhoon's class. This was
a freshman and sophomore
class that familiarized

me with the activities
and organizations of the
Army. After class,
Sergeant Auhoon discussed
with me the goals of ROTC
classroom instruction.

VIDEOAUDIO

AUHOON (O/C): This class
is making them to . . . a

28. MS OF AUHOON IN
FRONT OF CHALKBOARD.

. . . to train them as
soldiers first before
they can become leaders.
In a . . . I believe this
is one of the best thing
that they will actually
get . . . a . . . through
the experience. Just
reading some of the
letters a . . . that some
of our cadets had sent
back to us that
leadership starts here.
In . . . they will learn
how to progress this by
basic type drill and
training right here
before they get where
there going--become
leaders. What we try to

VIDEOAUDIO

teach them here is to--to
take that--that

29. LS OF AUHOON
TEACHING CLASS.

(SOT) leadership and--and
mold it in one and become
that individual that can
actually be responsible
for his own actions and
who's he . . . and a . .
. for those who he's

VIDEO

30. LS OF AUHOON PAN L.
TO CANINO TAKING
NOTES.

AUDIO

responsible for. All I want them to do is to get that leadership that they can during this time . . . period, taking the program--which is the ROTC program, and upon commission get assigned to his first unit is to listen to his platoon sergeant. And my famous work is that--and I will say this time and time again--good officers will not get good soldiers hurt. And I have always believed this. And what I make out of this kids--and this cadets here--hope they will remember this throughout their whole entire a . . . career--throughout the

VIDEOAUDIO

military if they decide to have the military in their choice. Good officers. And this is what I'm here for. To make sure that what is passed down to them, that they will listen and be worthwhile in their future.

(BACKGROUND MUSIC)

31. (FULL GRAPHIC)
"LAB HANDS ON
TRAINING ALLOW
CADETS TO PRACTICE
THE LEARNED SKILLS
AND RETAIN ABILITY."

CANINO (VO): Lab instruction is usually included with any science course. It is no different for military science. The lab I attended was the compass and radio lab. I learned

VIDEO

32. LS OF CANINO WITH
CADETS HOLDING
COMPASS.

33. LS OF CANINO TALKING
WITH CADETS AT RADIO
CLASS.

34. MS OF HOPE

AUDIO

that the lab is designed
to provide for the
practice of the various
military skills. It
gives the cadets the

hands-on experience of
the classroom
instruction. I talked
with Captain Hope about
the purpose of the lab
and I also learned how to
use a compass.

HOPE (O/C): They are in-
-instruct them in the--
the lab, which is a
follow along to the
classroom instructions
that they have received
previous this week.

VIDEO

35. LS OF CADETS
ROTATING THROUGH LAB
STATIONS.

AUDIO

CANINO (SOT): What kind
of things take place in a
lab?

HOPE (SOT): A . . . we
teach those--them
practical applications of
a . . . leadership.

Practice as you can see
right now they are doing
a practical exercise on

36. CU OF CANINO HANDS
ON COMPASS/ZOOM OUT
TO MS.

compass training. That's
what the MS-1's and 2's
are doing. Over here we

VIDEO

37. LS OF CADETS IN
FIELD W/RADIO.

AUDIO

have the MS-3's who are
doing a practical
exercise on the use of
the . . . the radio.
CANINO (SOT): Is this
the first time they
actually get their hands
on . . .

38. LS CADET AIMING
COMPASS IN WOODS.

HOPE (SOT): This is the
"first" time. For--
especially for the a . .
. MS-1's and 2's. What
we're trying to do here
is to simulate what they
will have to do in a

VIDEO

39. LS CADETS MAKING
ROPE BRIDGE.

40. MS OF HOPE

41. LS OF CADETS IN
FORMATION.

AUDIO

regular unit, also what
they'll have to do when
they go to advanced camp.
And at advanced camp it's
very regimental . . . a .
. . very precise and what
they are doing is
actually practicing for
(O/C) advanced camp and

also practicing for--if a
. . . by chance we should
come on active duty.

(SOT) They have a lab
every week . . . a . . .
on Tuesdays. They have a
lab here at Dillard and
also one at Tulane. Labs

VIDEO

42. LS OF CADET AND
INSTRUCTOR IN WOODS
GIVING "HAND & ARM
SIGNALS."

43. LS OF CADETS IN
PRONE POSITION IN
FIELD.

44. LS OF CADETS DOING
DRILL & CEREMONY IN
CLASS.

45. MS OF HOPE

AUDIO

on drilling ceremony.

Labs on . . . field
tactics. And of course

using the radio. Some of
our labs--labs are not
outside, some of them

classroom lab--map
reading. And (O/C)
sometime we use the lab
periods just in case if

there are students who
have not picked up the
concept in the regular
classroom, we use the lab
period to follow on
instructions to make sure

VIDEO

46. MS (2 SHOT) OF
CANINO AND HOPE.
47. (FULL GRAPHIC)
"PHYSICAL TRAINING
ALL SOLDIERS MUST BE
PHYSICALLY FIT TO
ENSURE MISSION
ACCOMPLISHMENT."
48. LS CADETS RUNNING IN
FORMATION.
49. LS OF CADETS AND
CANINO STRETCHING
OUT (PAN L.).

AUDIO

they have the concepts
down.

(BACKGROUND MUSIC)

CANINO (VO): Thank you
Captain Hope. For any
soldier to successfully
complete his or her
mission, he or she must
be in top physical
condition. Therefore,
physical training is very
important in the ROTC
curriculum. I attended a
P.T. session that was
scheduled in the
afternoon, rather than
one that starts before

VIDEO

50. LS CADETS DOING
CALISTHENICS.
51. LS OF INSTRUCTORS
WITH CADETS,
PREPARING FOR P.T.
52. MS OF SHANAHAN

AUDIO

the sun rises. I stretched out with the cadets but considering what I was wearing, I decided to observe and talk with Captain Shanahan about this particular phase of the drink.

SHANAHAN (O/C): We try to emphasis proper physical fitness. There's a lot of myths about physical fitness, nutrition and so on that a . . . can be danger

VIDEO

53. LS OF CADETS DOING
EXERCISE.

AUDIO

specifically over an
extended period of time.
(SOT) We have a--person--
-a personal fitness

54. MS OF SHANAHAN

program class which I
think each student gets
it at least once a year.
And they--we talk about
physical fitness,
specifically stretching,
proper types of stretches
and so on.

Cardiovascular endurance
and--and a . . . muscle
strength and so on. A .
. . cool down. Then we
go into a . . . body
composition--proper body
weight and so on. And

VIDEOAUDIO

55. MS OF CADET DOING
SIT-UPS (DUTCH
TILT).

then a . . . diet and--
and personal habits.
(SOT) Most of the time
they do a . . .
calisthenics and a . . .

56. LS OF CADETS DOING
FLUTTER KICK.

stretching. A . . .
during Tuesdays we do a
lab where they do
marching and some
individual a . . .
military training.
CANINO (SOT): What part
a . . . does this a . . .

57. LS (LOW ANGLE)
CADETS STRETCHING.

as far as incorporate
into the whole military
program?

VIDEOAUDIO

58. LS OF CADETS RUNNING
IN FORMATION.

SHANAHAN (SOT):
Basically physical
conditioning so that they
can be in shape to do
whatever job that they
wind up doing in the
military. (O/C) They're

59. MS OF SHANAHAN

evaluated once month on
physical training. They
do pushups, situps and a

60. MS OF CADET DOING
PUSH-UPS (PAN LEFT)
TO OTHER CADETS
DOING PUSH-UPS.

. . . 2-mile run. And
they get graded on that
based on their age and a
. . . some do well and
others don't.

61. MS OF CADET DOING
SIT-UP.

CANINO (SOT): And what
is your job as far as the
instructor?

VIDEO

62. LS OF CADETS DOING
EXERCISE.

63. MS OF CADET LEADING
EXERCISE SESSION.

AUDIO

SHANAHAN (SOT): I
supervise that the
exercises are done
properly. Make sure that
we get, you know, the

right people here that
need to be here in order
to do the exercises.
Cadets lead the exercise
and the a . . . leader
rotates each day--we do
two sessions on Monday,

VIDEOAUDIO

64. MS OF SHANAHAN

Wednesday and Friday--so they--they rotate through each day.

CANINO: So you learn everything . . .

SHANAHAN(O/C): Everybody does--everything the Army wishes you to know about physical fitness.

(BACKGROUND MUSIC)

65. (FULL GRAPHIC)
"RANGER CHALLENGE
THE INTERCOLLEGIATE
COMPETITION OF
MILITARY SKILLS AND
PHYSICAL EXERTION."

CANINO: After the cadet, attend ten classes, labs and P.T., they have the option to demonstrate their skills through

66. CU OF ARMS PULLING
M-16 TARGET FROM
INDOOR RANGE.

intercollegiate competition. When you think of intercollegiate

VIDEO

67. LS OF CADET AND
EVALUATOR JUMPING
OVER LOG & LOW
CRAWLING.
68. LS OF CADET
EXPLAINING WEAPONS
ASSEMBLY TO CANINO
(TRANSITION FLIP).
69. LS OF CANINO & DWYER
SLOW ZOOM INTO DWYER
WITH LEADERSHIP SIGN
IN BACKGROUND. (4
SPLIT SCREEN
TRANSITION).

AUDIO

competition, you usually
think of football or
basketball. However,
this sport involves
throwing hand grenades,
shooting the M-16 rifle
and building bridges.
Captain Dwyer, the coach
of the Orleans Battalion
Ranger Challenge Team,
walked me through each
event.

DWYER (O/C): Ranger
Challenge is Army ROTC's
cadet command, which is
our overall command--it's
called cadet command,
it's their version of
intercollegiate
athletics. Our

VIDEO

70. LS CADET THROWING
HAND GRENADE FROM
PRONE POSITION THEN
ROLLING R.

71. LS OF CADET RUNNING
THEN DIVING TO LOW
CRAWL.

72. MS OF DWYER

73. MS OF CADETS PULLING
ROPE BRIDGE.

AUDIO

team will travel to
another university and
participate against that

Army ROTC's Ranger
Challenge Team in seven

different military
events. A . . . builds
team--teamwork, esprit de
corps, a . . . and gives
these soldiers--not
soldiers but these
cadets--that much more
military training then a

regular cadet would not
normally receive. A . .
. it's very physically

VIDEOAUDIO

- | | |
|--|---|
| 74. MS OF CADET
ASSEMBLING WEAPON.
(SPLIT SCREEN
TRANSITION) | demanding. A . . . it
takes a lot of a . . .
mental stamina as well as |
| 75. LS OF CADET THROWING
HAND GRENADE FROM
KNELLING POSITION. | physical stamina. (SOT)
In the Grenade Assault
Course what the--they're
learning two things. |
| 76. LS OF CADET LOW
CRAWLING THEN MOVING
L. TO R.--THEN
THROWING HAND
GRENADE THROUGH
WINDOW. | Using cover and
concealment--actually,
you know, being protected
from the enemy fire. And
then learning how to
throw a grenade |

VIDEO

77. LS OF CADET LOW
CRAWLING UNDER
BARBED WIRE.

AUDIO

successfully in order to
get it into a bunker or a
foxhole or a slittrench.
So . . . you--this--
CANINO (SOT): A special
way to throw it . . .

VIDEO

78. MS OF DWYER
DEMONSTRATING HOW TO
HOLD GRENADE & THROW
GRENADE.

AUDIO

DWYER (O/C): There is a special way to throw it and . . . the a . . . despite conventional belief you don't want to throw a grenade like a-- like a baseball. There's a--you want to hold the grenade in the palm of your hand so in case it does slip or something like that you've got a lot of control over it. And you kind of want to push the grenade. You don't want to fling it with your wrist or something like that. You just kind of want to push

VIDEO

79. LS OF CADET ROLLING
OVER LOG.

AUDIO

it. They're scored by
time as well as form and
technique. If an

VIDEO

80. LS OF CADET LOW
CRAWLING BEHIND A
BALE OF HAY THEN
THROWING GRENADE.
ZOOM OUT TO COMPLETE
GRENADE ASSAULT
COURSE. (SPLIT
SCREEN TRANSITION)

AUDIO

individual does not let's
say use proper cover, and
cover is a . . . being
preventive from hitting--
being hit by enemy fire.
If the person doesn't use
the logs or the . . . a .
. . bale of hay or the--
whatever--whatever system
of cover there is--if he
stands out and exposes
himself to enemy fire
then he is a . . . docked
points.

CANINO (SOT): Okay.

DWYER (SOT): And then
also in the proper
format--there's a proper
technique in throwing the
hand grenade. If he does
not use that technique,
he or she is also a . . .

VIDEOAUDIO

- | | |
|--|--|
| 81. MS OF CADET IN PRONE
POSITION FIRING
M-16. ZOOM IN TO
TARGET. | docked points for that.
This is a team exercise
again, so the object is
to--(SOT) to hit as many |
| 82. MS OF EVALJATOR
CHECKING TARGET. | targets with the least
amount of bullets that
is, you know, that you |
| 83. CU OF CADET REELING
TARGET BACK DOWN
RANGE. | can use. Each person
gets twenty rounds. The
team captain decides what
to do with the extra ten |
| 84. MS OF CADET IN PRONE
POSITION FIRING M-
16. | rounds. Because there's
nine men on the team with
twenty rounds each and |
| 85. CU OF CADET REELING
IN TARGET THEN
EXAMINING RESULTS. | the team captain can
either use those rounds
himself or dish them out
to the cadets that he
thinks are better shots. |

VIDEOAUDIO

Or if he chooses to not use them at all, because you can not use up to fifty rounds, turn fifty rounds back in and get credit for it. So the object is to--to hit as many targets with the least amount of bullets that is, you know, that you can use.

CANINO (SOT): And to also hit it like--

(SPLIT SCREEN TRANSITION)

DWYER (SOT): In the bull's eye. In the bull's eye.

CANINO (SOT): Okay.

DWYER (SOT): The one-row bridge is designed to get

VIDEOAUDIO

86. LS OF CADETS PULLING
ROPE AROUND TREE,
THEN RUNNING UP TO
TIGHTEN ROPE.

a small unit across an
obstacle or a creek or a
river in a very quick
time. In--in reality
what would happen is the
individual would swim
across a river or tiptoe
through a mine field, get
on the other side and tie
the rope to an object--
most probably a tree,

87. MS OF CADETS TYING
ROPE AROUND TREE
ZOOM INTO HANDS
TIGHTENING UP ROPE.

telephone post, light
post, whatever--what--
whatever happens to be
there--maybe even a
building a . . . pile or
something--and once he
has it secure on the far

VIDEO

88. LS OF CADETS ON THE
NEAR SIDE PREPARING
TO HOOK-UP TO ROPE.
89. CU OF CADET BEING
LIFTED UP AND HOOKED
ONTO ROPE.

AUDIO

side, then the other
remaining seven or eight
men on the near side . .
. a . . . create a pulley
system, when--where once
hooked up, they pull the
rope very, very taut and
tie it real taut and that
way it will support the
weight of the individuals
going across.
CANINO (SOT): Okay.

VIDEO

90. LS OF PRIOR SHOT AS
CADET IS LIFTED UP
AND HOOKED ONTO
ROPE. CADET THEN
MOVES L. TO R. ON
ROPE. CADET GETS
OFF OF ROPE, THEN
SECOND CADET IS
HELPED OFF OF ROPE.

AUDIO

DWYER: They have what's
called a swiss repelling
seat around through their
groin and around their
waist. And on the--on
the swiss repelling seat
is a D-ring, it's a . . .
a . . . it's a slip ring,
it's almost like it's
shaped like an oval. And
it will hook into the
rope and once it hooks
in--it can only go down
one way, the ring itself,
the D-10 button can only
go down one way--so once
the rope is inside of it,
there's no way the rope
can get ou--get ou--get
out. Unless the ring
itself breaks and I don't
think that will happen.
The last person will undo

VIDEOAUDIO

91. CU OF LAST CADET
BEING HELPED OFF OF
ROPE BRIDGE.

the knot to the pulley
system, then he'll tie
that into his D-ring
that's on his waist, and
then he has to swim
across the river or
negotiate through the
obstacle also. So the

(SPLIT SCREEN TRANSITION)

first and last man may
have the toughest job in--
-in--in actuality. In

92. ELS OF CADET MOVING
THROUGH WOODS
LOOKING AT COMPASS.

orienting what they--
you're given a map with
several points on the
map. You start off with

VIDEO

93. MS OF CADET LOOKING
AT COMPASS ZOOM OUT
TO CADET MOVING INTO
WOODS, THEN TURNING
AROUND AND WALKING
TOWARD CAMERA.

AUDIO

a known point and you
have to go found these
points on the map and the
team that finds the most
points in the least
amount of time is the--is
the winner. So you need
to know how to read maps
and you need to know how
to do terrain navigation
or land navigation. The

94. LS OF CADETS
MARCHING IN
FORMATION.

last event you'll see
today is called the 10
kilometer road march.
That's the culmination of
all of the events. What
we do is, there's nine
people that participate
in each event. In each

VIDEO

95. MS OF DWYER AND
CANINO.

(FULL GRAPHIC) "BLOOD
DRIVE ROTC--SERVING THE
LOCAL COMMUNITY."

96. CU OF SQUEEZING

AUDIO

event we take the highest
"eight" scores and drop
the lowest. Therefore,
when--when you--you--were
computing the scores we
take the top eight and
whatever team--let's say
the Grenade Assault
Course, whatever team has
the overall highest
points--the number of
grenades that actually
hit the targets, in the
least amount of time,
they're going to be first
place.

(BACKGROUND MUSIC)

CANINO (VO): Another way
that leaders pursue
excellence, is by

involving their unit in a

VIDEO

MATERIAL IN
ASSISTING BLOOD FLOW
FROM ARM. ZOOM OUT.

97. MS OF LADY GIVING
BLOOD. (DISSOLVE
TRANSITION)

98. LS PAN FROM L. TO R.
OF COMPLETE ROOM.

99. MS OF CADET ASKING
STUDENTS TO GIVE
BLOOD. ZOOM OUT.

AUDIO

civic activity of the
community. This training
includes the annual blood

drive--one of the many
ways that the battalion
helps the local

community. Cadet Baker
and Peggy McCormick
explain.

BAKER (O/C): We're
sponsoring a blood drive
along with Tulane
University Blood Center
and it's part of my job
just to let people know

what we're all about;
like for instance this
blood drive today, WYES

VIDEO

100. LS OF COMPLETE ROOM.
(DISSOLVE
TRANSITION)

101. LS OF PEGGY
MCCORMICK FILING
CARDS THEN ASSISTING
CADET. (DISSOLVE
TRANSITION)

AUDIO

Telethon. Peggy had
suggested--Peggy
McCormick, she's in

charge of everything--she
suggested we a . . . we
just setup a--a table and
pretty much everyone just
writing letters to the
servicemen and women
across--yeah, overseas.
MCCORMICK (SOT): Well we
know that the ROTC
students are community
minded and very healthy--
exceptionally healthy--
and so we target them and
ask them to sponsor blood

VIDEO

102. MS OF STUDENT
FILLING OUT FORM TO
GIVE BLOOD.

103. CU OF BLOOD BAG.

104. MS OF MCCORMICK

AUDIO

drives and donate blood
for our particular
patients at the hospital.
Tulane is a regional
medical center that gets

very serious cases, a lot
of (O/C) cancer, a lot

children with leukemia
and cancer, and
specialized operations
like transplants. And
we--so the blood from the
ROTC units is targeted
for these particular

VIDEO

105. CU OF CANINO WRITING
LETTERS TO
SERVICEMEN IN SAUDI.
ZOOM OUT. PAN LEFT.
ZOOM OUT TO LS.

AUDIO

patients. Now this year
we started a new project.
We had already started
planning the blood drive
in September--the
beginning of September or
the end of August--and
then Operation Desert
Shield came about. So
the students were trying
to think of a way that
they could have some a .
. . community action and
link it in with the blood
drive. So we decided
that the Blood Center
would provide envelopes
and stationery and some
stamps and we would
invite people to write to
service people overseas
in Desert Shield. But
also people are stopping

VIDEOAUDIO

106. MS OF MCCORMICK

by--we have some banners

in the window--and people
are stopping by to write
even though they're not
giving blood.

CANINO (SOT): Who is
giving blood?

MCCORMICK: Well anyone
and everyone is giving
blood. And you're
welcome to give blood to.
(BACKGROUND MUSIC)

107. LS OF CANINO GIVING
BLOOD. ZOOM IN TO
CANINO SMILING.
(FULL GRAPHIC) "THE
DINING-IN HAVING FUN
IN MORE OR LESS . .
. A TRADITIONAL
WAY."

CANINO (VO): I took
Peggy up on her
invitation and nearly
passed out. But for my
heroics I was invited to
the annual dining in
which is a dinner
normally closed to the

VIDEO

108. MS OF CADETS SITTING
AT TABLE.

109. MS OF CANINO
TOASTING WITH
CADETS.

110. CU OF OETTINGER

111. LS OF RECEIVING LINE
CADETS MOVING
THROUGH SHAKING
HANDS.

AUDIO

public. The history of
the dining in derives

from a British tradition
of a formal and social
gathering of the unit.
It's a time to learn
about the unit's

background and to have a
lot of fun. Colonel
Oettinger explains the
evening's agenda.

OETTINGER (SOT): We will
start with a receiving
line shortly and once the
receiving line is
finished then all the
cadets will take their

VIDEO

112. MS OF GENERAL
LEBLANC (GUEST
SPEAKER) TALKING TO
OTHER GUESTS.

113. LS OF MR. VICE
STARTING CEREMONY.

114. CU OF 3 CADETS
ACTING AS "SEE NO
EVIL, HEAR NO EVIL,
SPEAK NO EVIL."
ZOOM OUT.

AUDIO

seats. The a . . . the
head table will march in.
Once they are in place
then a . . . the co--the
colors will be posted--
which is a--a traditional

part of the dining in.
Then Mr. Vice will
actually kick off the a

. . . the ceremony.
We'll have a punch bowl
ceremony where we mix the
ingredients a . . . into
a--a grog or into the

VIDEO

115. LS OF MR. VICE
PLACING BONE ON HEAD
OF CADET SEATED NEXT
TO CANINO.

AUDIO

punch bowl.

CANINO (SOT): That's
sounds bad.

OETTINGER (SOT): Well
it's a--it's non-
alcoholic for the cadets,
but a . . . it--it does

116. MS OF CADETS
LAUGHING. PAN R. TO
L.

have it--it does have a
certain a . . . fun to it
because of some of the

VIDEO

117. LS OF CADETS RUNNING
INTO DINING AREA
WITH CANINO IN
FOREGROUND.

AUDIO

ingredients that go into.

CANINO (SOT): Oh wow.

OETTINGER (SOT): And
when you get sent to the
grog bowl--

CANINO (SOT): I can't
wait to see--

OETTINGER (SOT): Well
when you get to grog bowl
then you'll know what a .
. . what it means.

(BACKGROUND MUSIC)

VIDEO

118. MS OF CANINO
TOASTING WITH CADET
SEATED NEXT TO HER
WEARING BONE ON
HEAD.
(FULL GRAPHIC)
"THE FTX ALL
ELEMENTS OF CADET
TRAINING ARE FOCUSED
IN A FIELD
ENVIRONMENT."

119. LS OF CADETS
ATTACKING AN
OBJECTIVE.

120. MS OF CADETS MOVING
THROUGH LEADERSHIP
REACTIONS COURSE.

AUDIO

CANINO (VO): Dining in
was a great experience.
I had a delicious dinner,
I was constantly
entertained, and despite
the fact that my date was
a bonehead I had a lot of
fun. But now it's time
to get back to business
and to take everything
that was taught during
the semester and perform

(SOT) where the Army is--
the field. The FTX
prepares the cadets for
summer camp--six weeks of

additional training that
will increase the cadets
technical confidence and

VIDEO

121. MS OF "WELCOME TO
CAMP SHELBY" SIGN
WITH CAR DRIVING BY.

AUDIO

strengthen his or her
ability to lead in the
U.S. Army. I travelled
to Camp Shelby
Mississippi to experience
the full affect of living
in the woods.

122. MS OF MINCH

MINCH (O/C): FTX is an
acronym or initials that
we use for Field Training
Exercise. It's an
opportunity for the
cadets who a--especially
in New Orleans where
we're in a urban

VIDEO

(STAR SPLIT
TRANSITION)

123. LS OF CADET LOW
CRAWLING ACROSS DIRT
ROAD. PAN L. TO
OTHER CADETS ON
ROAD.

124. MS OF MINCH

AUDIO

environment to actually
get out in the field, do
some hands on training,
to a . . . get an
opportunity to practice
some of the leadership
skills that are being a .
. . taught to them and

get the exercise. And
they--they like--it's fun
for them to get out and
play Army and roll around
and crawl around on the
ground and yell and try

VIDEO

(STAR SPLIT
TRANSITION)

125. CU OF CADET GIVING
HAND & ARM SIGNALS.
PAN L. TO ANOTHER
CADET, CADET MOVES
OUT OF FRAME.

126. MS OF MINCH

(STAR SPLIT
TRANSITION)

127. LS OF CADET AIMING
M-16 BEHIND A TREE.

AUDIO

to kill each other and
everything else like
that. We've got the
cadets broken into a . .
. basically three groups.
We have the freshmen and
sophomores--the MS-1's
and 2's--that are in one

group. The MS-3's in
another group. And then
the MS-4's are working
with both groups . . . a

. . . running the events
and supervising. The MS-
1's a . . . this morning--
they were out at
Movement Techniques--

VIDEOAUDIO

128. LS OF CADETS IN
PRONE POSITION. PAN
RIGHT TO CADET
GIVING INSTRUCTIONS
TO ANOTHER CADET.

learning how to move
under combat conditions.
The MS--they--right now
they're off doing land
navigation--compass
course--trying to find

129. MS OF MINCH
(STAR SPLIT
TRANSITION)

points out in the woods.
The MS-3's this morning
went through the Squad
Tactical Reaction

130. LS OF CADET
ASSAULTING A
POSITION.

Assessment Course or
STRAC. It's a ca--course

131. MS OF CADET HIDING
IN BRUSH, ZOOM IN.

where they're given off--
given a mission to
perform. They have

VIDEO

132. LS OF CADETS LOW
CRAWLING THROUGH
BRUSH.

133. MS OF MINCH

(STAR SPLIT
TRANSITION)

134. LOW ANGLE LS OF
CADETS RECEIVING
INSTRUCTIONS AT
LEADERSHIP REACTION
COURSE.

AUDIO

limited amount of time,
limited amount of
resources, and they have
to move and accomplish
each of the missions.
And then occasionally
things are thrown in to
disrupt them to make them

react in the way that
they've been taught.
This afternoon they're at

the Leadership Reaction
Course which a . . . is
where we are right now.
It's an opportunity for
them to "attempt" to see

VIDEO

135. MS OF CADETS MOVING
OVER FIRST
OBJECTIVE.

AUDIO

how well, well it enables
"us," to watch how an
individual can lead
others and instruct
others in doing a . . .
almost very difficult
tasks.

CANINO (SOT): What kind
of training to they have
in order to participate
in--in some of these
leadership skills?

VIDEO

136. MS OF MINCH

AUDIO

MINCH (O/C): During their classes, they are given various classes on leadership---leadership traits: how to deal with people, how to talk with people. A . . . they're given, of course, the basics on how to do the various tasks were given--given to them: how to do a raid, how to do an ambush, how to a . . . move through the a . . . move under combat conditions. And then it's--what we do is we evaluate them as to whether or not they can get other people to do what it is that they've been taught.

CANINO (SOT): So when

VIDEOAUDIO

you evaluate them, do you
see who would be best in
leadership--ship
positions?

(STAR SPLIT
TRANSITION)

137. LS OF CADET LEADING
SQUAD THROUGH WOOD.

MINCH: Well that is one
thing, but what we're
looking at and am trying
to evaluate basing them

138. CU OF BERRIES

on is what a . . . we
think that a brand new

139. LS OF SQUAD MOVING
THROUGH WOODS.

second lieutenant right
in the Army, straight out
of whatever commissioning
source it is, what they
would be able and capable
of doing--have the
knowledge of doing.

VIDEO

140. MS OF MINCH

(DISSOLVE
TRANSITION)

AUDIO

CANINO (SOT): So this is
a very safe situation,
but just in case there's
someone around who can
work things out if they
need to be done.

MINCH (O/C): Exactly.
We put a lot of emphasis
on safety and then we--
not a . . . if at all
possible--we stop the
cadets from doing
anything that's going to
be unsafe before they

have a chance to hurt
themselves.

(BACKGROUND MUSIC)

VIDEO

141. LS OF CADETS IN
FORMATION PREPARING
FOR MOVEMENT
TECHNIQUES.

142. MS OF CADET FIRING
M-16 FROM PRONE
POSITION BEHIND
TREE.

143. MS OF CADET FIRING
M-16 INTO CAMERA.

144. LS OF CADETS
ATTACKING TOWARD
CAMERA.

AUDIO

CANINO (VO): At the
First Station Movement
Technique cadets are
rotated through
leadership positions and
are given the task of

successfully moving their
unit onto an objective.
And to add realism there

is usually an enemy on
that objective. Senior

Cadet Gould was an
instructor.

GOULD (SOT): It consist
of a (O/C) . . . first

VIDEO

145. MS OF GOULD

146. LS OF CADETS
BOUNDING TOWARD
CAMERA.
(RACK FOCUS ON LEAF
TRANSITION)

AUDIO

Individual Tactical
Training, which is
letting them run and jump
in the woods and learn
how to roll and stay
alive tactically. Then

it was Movement
Techniques in which we
showed them basic
movement--how to walk in
the woods and stay
dispersed and--and alike.

VIDEO

147. MS OF CADET LOW
CRAWLING THEN
RUNNING AND DIVING
BEHIND AN OBJECT.

AUDIO

And then we went into an
attack phase and which
the squads attacked each
other. One in a
defensive position and
the other one attacks.
CANINO (SOT): Could you
tell me what's important
about After Action
Review?

148. MS OF GOULD

GOULD (O/C): An After
Action Review basically
is to go over all the
points learned. What I

149. MS OF CADETS AT
AFTER ACTION REVIEW.

do is I initiate--
initiate it with open
questions and let
everybody discuss what
they saw, what they

VIDEO

150. MS OF INSTRUCTOR
DISCUSSING POINTS
WITH CADETS WITH
REACTION SHOT OF
CADET NODDING.

151. CU OF HANDS LOADING
A M-60 MACHINE GUN
ZOOM OUT.

152. CU OF HANDS LOADING
WEAPON.

153. LS OF CADET RUNNING
THROUGH WOODS.

154. MS OF CANINO FIRING
WEAPON.

AUDIO

thought was pertinent.
In this case everybody
discussed a little bit
and they learned from
everybody else's
mistakes.

CANINO (VO): After
talking with Mr. Gould,
he was kind enough to
show me a little bit

about the M-60 machine
gun. He taught me how to

load the weapon and,
unfortunately, he taught

me how to shoot it. Good
thing we used blank

VIDEOAUDIO

155. LS OF CADET FALLING.

ammunition. After the
Movement Station, it was

156. MS OF CADETS EATING
MEALS READY TO EAT
(MRE).
(FLIP TRANSITION)

lunchtime. I settled
down to a delicious
dehydrated pork patty,

157. LS OF CADET
FORMATION AT
LEADERSHIP REACTION
STATION.

then using good movement
techniques, travelled to
the Leadership Reaction
Station. This station
looked very much like a

158. LS OF LRS COMPLEX.

large puzzle and, in
fact, that is precisely

159. MS OF CADET LEADER
GIVING INSTRUCTIONS.

what it was. It is an
obstacle course that not
only challenges the
cadets physically, but

VIDEO

160. MS OF CADETS LIFTING
BARREL OVER
OBSTACLE.

161. CU OF CANINO TAKING
NOTES, ZOOM OUT TO
CADETS NEGOTIATING
COURSE.

AUDIO

also places them in a
position where they must
think, react, and
successfully lead their

group through very
difficult situations.
Cadet McGrath explains
the importance of this
exercise as it pertains
to leadership.
MCGRATH (SOT): Basically
taking charge of a squad.

VIDEO

162. MS OF MCGRATH

AUDIO

It's very difficult among your peers in (O/C) a stressful situation to stand up and get them to do what you want.

Particularly in the way you want. Frequently your peers will talk out some suggestions and try to take charge of the group because of our own innate ability to work as a group rather than have one person stand out. In a military environment that frequently doesn't work. You want one person to be in charge at all time. There's attempts to give the individual an opportunity to practice such a skill-standing out and taking

VIDEO

163. LS OF CADET STANDING
ON BOARD WITH ROPE.

AUDIO

charge.

CANINO (SOT): Two
questions. I would like
to know if there's a time
element involved and also
what is the object of not
touching the red?

VIDEO

164. MS OF CADETS MOVING
THROUGH RED PART OF
OBSTACLE. PAN UP TO
INSTRUCTOR
OBSERVING. PAN DOWN
TO CADETS MOVING
THROUGH OBSTACLE.

AUDIO

MCGRATH (SOT): Okay, not touching the red is rather simple it's just to make the situation more difficult. If you just walk to the other side, it wouldn't be difficult. A . . . on the other hand, there is a time limit and then again that's a stressing situation--having someone constantly tell you've ten minutes, you have five minutes--tends to rattle some people--not as much as indirect artillery fire, but still

VIDEO

165. MS OF MCGRATH

166. MOVING LS OF CADETS
NEGOTIATING LRC.167. CU OF CANINO
(POINT OF VIEW).AUDIO

it could puts a--a more stressful situation on it. Once again we're trying to get people a chance to rise to a leader position in a very difficult environment.

(BACKGROUND MUSIC)

CANINO (VO): The cadets were very impressive during the Field Training Exercise. They all had to lead other cadets.

They performed their learned skills in a field environment. And the

VIDEO

168. CADETS CONTINUING TO
NEGOTIATE COURSE.

169. MS OF INSTRUCTORS
EVALUATING CADETS,
ZOOM OUT TO LONG
SHOT.

AUDIO

seniors were even placed
as instructors of certain
stations. But most
important the cadets
seemed to have a lot of
fun. It's not over

though. Colonel
Oettinger's instructors
will return to the
headquarters and review
the FTX, looking for ways
to improve this exercise.
They will also analyze
the cadets performance

VIDEO

(FULL GRAPHIC)
"AWARDS CEREMONY
RECOGNIZING CADETS
THAT EXCEED THE
STANDARD."

AUDIO

and the cadets efforts
which exceed the norm
will not go unrewarded.
Each year the Battalion
recognizes the cadets
that have exceeded the
expected standards during

170. MS OF OETTINGER
HANDING OUT AWARDS &
SALUTING.
(FLIP TRANSITION)

the academic year and at
summer camp. I talked to

171. LS OF OETTINGER
HANDING OUT AWARDS &
SALUTING.

Captain Troy about the
awards.

VIDEO

172. MS OF TROY. SLOW
ZOOM TO CU.

173. MS OF OETTINGER
SALUTING CADET AND
TURNING AND HANDING
OUT AWARD.

174. LS OF CADETS
APPLAUDING.

AUDIO

TROY (O/C): Requirements
vary from award to award.
Some of the ones we gave
today were for their
physical fitness
training--the levels that
they performed. Other
ones were for the
advanced camp--how well
they performed while they
were at advanced camp.
These awards a . . . are
worn on their uniforms
when they wear their

Class A uniform at the
Battalion Awards Ceremony
in the spring at the
dining in and at the a

. . . a . . . military
ball that we have. And

VIDEOAUDIO

175. CU OF TROY

it's something that gives them bragging rights that they can say "look at me, look how impressive I am."

(BACKGROUND MUSIC)

(FULL GRAPHIC)

CANINO (VO): For the cadets that have successfully completed the full ROTC program,

176. CU OF HANDS POPPING
CHAMPAGNE.

the most anticipated award is having the gold

177. (JUMP CUT) CU OF
HANDS POPPING
CHAMPAGNE.

second lieutenant bars pinned on them and returning that first

178. LS OF BARS BEING
PINNED ON CADET AND
RETURNING SALUTE.

salute. Upon completing the program and earning

VIDEO

179. LS OF INSTRUCTOR
SWEARING IN CADET
THEN SHAKING HANDS.

180. CU OF 1ST CADET
COMMISSIONED.

181. CU OF 2ND CADET
COMMISSIONED.

182. LS OF A-10 AIRPLANE
TAXING DOWN RUNWAY.

AUDIO

an academic degree, the
newly commissioned second
lieutenant will enter one
of the branches in the
United States Army.
Several career options

are available. Graduates
may select to serve on
active duty for four

years or longer or they
may seek and be selected
for a position with the
Army Reserve or National

Guard. We have buried
the memories of the
Vietnam War, but a
successful and decisive
victory over Iraq. This

VIDEO

AUDIO

183. MS OF A-10

is largely attributed to
the readiness of our

184. MS OF M-1 TANK
MOVING THROUGH
DESERT.

military and part of that
readiness is the
outstanding training of
the ROTC program provides
to our new leaders.

CREDIT ROLL

(Rolling over various shots)

Produced and Directed By

Cpt. J. Mark Turner

Hosted By

Toni Canino

(roll)

executive producer - Barbara Coleman

associate producers - Sarah Robinson

Ken Bryant

program consultant - Vester Wentzell

original music - Eddie Powers

camera - Vester Wentzell

Paul Combel

Beau Perschal

editing - Vester Wentzell

Mark Turner

Perf Keystone

graphics - Blythe Turner

production assistant - Caleb Turner

production facilities - United Artists Cable

Wentzell-Howell Productions

production manager - Shelly Turner

faculty committee

Barbara Coleman--chairman

Dr. H. Wayne Schuth

Dr. May W. Jones

James A. Culton

Special thanks to Ltc. Thomas Oettinger and the Orleans ROTC Battalion, Cpt. John Dwyer, Cpt. Kent Troy, Maj. William Darley, Shelly Turner, Baker Turner, Gerry Turner, Vester Wentzell, and the faculty and friends at the University of New Orleans. Without their assistance, this program would not have been possible.

This program is partially supported by the City of New Orleans through a Municipal Endowment Grant for cable television by the Office of Telecommunications and the Community Access Corporation of New Orleans.

end

APPENDIX B
THE BUDGET

PRODUCTION BUDGET WORKSHEET

PROGRAM TITLE: New Leader: A Documentary on the
Orleans ROTC Battalion

Above-the-Line Personnel:

The following above-the-line personnel consists of the talent from the Communications Department from the University of New Orleans. Their services are donated.

-- Executive Producer
 -- Producer
 -- Director
 -- Associate Producer
 -- Graphics Designer
 -- Writer
 -- Talent

 no charge

Below-the Line Personnel:

<u>Technical Equipment and Services</u>	<u>Rate Per Hour</u>	<u>Hours</u>	<u>Estimate</u>	<u>Actual Cost</u>
Cameras	\$75.00	75	\$5,625.00	\$1,375.00*
Editing	\$40.00	53	2,120.00	600.00**
Lighting	(included with camera operation)			
Audio	(included with camera operation)			
Video Tape	\$39.00	11.6	452.40	339.00
Dubbing	\$80.00	5	<u>500.00</u>	<u>50.00***</u>
Subtotal			\$8,597.40	\$2,364.00

* 55 hours of shooting personnel and equipment (in-kind) through UNO Video.

** A ceiling cost of \$600.00 was placed on editing this project through the assistance of Vester Wentzell and United Artists Cable.

*** Some dubbing charges were donated by United Artists Cable and by Beau Perschall.

Other Expenses

Transportation @ .25 per mile	\$ 200.00
Transcript of charges @ \$6.00 per hour	60.00
Clerical	200.00
Binding	200.00
Thesis Handling (UNO)	75.00
Postage Handling Distribution	50.00

Subtotal	\$ <u>785.00</u>
----------	------------------

Total	\$9,382.40	\$3,149.00
-------	------------	------------

Income

MEG/cable Requested	\$1,000.00
UNO Video	500.00
Graduate Assistant Income	<u>2,477.48</u>

Total	\$3,977.48
-------	------------

(A Panasonic VR1 ENG Camera was donated to the school by the producer to supplement the difference of income to expenses.)

WENZEL-HOWELL VIDEO SERVICES
WENZEL-HOWELL PHOTOWORKS
 505 E. Second St.
 Pass Christian, MS 39571

INVOICE

Date: 13 Nov 1990
 Invoice #: V1401

Sold To: _____

QTY.	DESCRIPTION	UNIT PRICE	AMOUNT
5	5 hours location video.		
	Camp Shelby, Mississippi	75	375
TOTAL			\$375.00

WINN-DIXIE PHOTOWORKS

505 E. Second St.
Pass Christian, MS 39571

Date: 3/9/91

Invoice #: V1435

Sold To: Mark Turner UNO/ROTC

QTY.	DESCRIPTION	UNIT PRICE	AMOUNT
5 hours	edit session for 30:00 program	30	150
TOTAL			\$150.00

INVOICE

WINIZILL-HOWELL VIDEO SERVICES
WINIZILL-HOWELL PHOTOWORKS

505 E. Second St.
 Pass Christian, MS 39571

Date: 3/18/91
 Invoice #: V1439

Sold To: Mark Turner

QTY.	DESCRIPTION	UNIT PRICE	AMOUNT
1	edit session (video) 3/18	150	150
TOTAL			\$150.00

WENZILL-HOWELL VIDEO SERVICES
WENZILL-HOWELL PHOTOWORKS

505 E. Second St.
Pass Christian, MS 39571

Date: 3/20/91

Invoice #: V1440

Sold To: Mark Turner

QTY.	DESCRIPTION	UNIT PRICE	AMOUNT
1	edit session (video final) 3/20	150	150
TOTAL			\$150.00

Paul Combel Productions

(504) 486-5511

CINEMATOGRAPHY
STILL PHOTOGRAPHY

VIDEOGRAPHY
EDITING

INVOICE

DATE

9-15-90

INVOICE NUMBER

CLIENT

DESCRIPTION	COST
BETA CAM & OPERATOR 1/2 DAY RATE P.D. C	\$500.00
TOTAL	\$500.00

MAKE CHECK PAYABLE TO: PAUL COMBEL - 1704 STANFORD AVENUE
~~METairie, LOUISIANA 70003~~

916 NAVARRE AV.
NO LA 70124

Paul Combel Productions

(504) 486-5511

CINEMATOGRAPHY
STILL PHOTOGRAPHY

VIDEOGRAPHY
EDITING

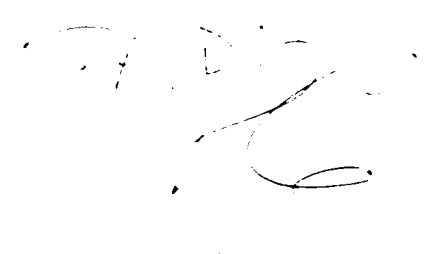
INVOICE

DATE

9-15-90

INVOICE NUMBER

CLIENT

DESCRIPTION	COST
4- 20 min P13 20's VIDEO TAPE STOCK \$12.50. 	\$50.00
TOTAL	50.00

MAKE CHECK PAYABLE TO: PAUL COMBEL - 1704 STANFORD AVENUE
~~MEFAIRIE, LOUISIANA 70003~~

916 NAVARKE AV.
NO LA 70124


JOHN MARK TURNER
6675 ELYSIAN FIELDS AVENUE
NEW ORLEANS, LOUISIANA 70122
20 SEPTEMBER 1990

MEMORANDUM FOR Commander 2-41 Public Affairs Detachment,
Louisiana National Guard, Jackson Barracks

THRU Chief of Staff, Louisiana National Guard,
Jackson Barracks Commander, Troop Command,
Louisiana National Guard, Jackson Barracks

1. The purpose of this memorandum is to request the use of a PAD broadcasting team in support of a documentary on the ROTC program in the New Orleans area.
2. I am an active duty fully funded graduate student at the University of New Orleans. As my thesis project, I am producing a community relations documentary on the mission of the Orleans Battalion ROTC program. I would like to use the broadcast team for some shoots that are either in the field or require logistical needs that civilian broadcast camera agencies cannot provide.
3. Being a former S3 of a tank battalion and talking with the PAD Commander, I see this as an opportunity that could provide effective training for both the broadcast team and myself. The documentary will include information on the Louisiana National Guard, having the benefits for students who are seeking financial assistance in the educational experience.
4. Enclosed is a schedule of shoots required to complete this project. The shoots requested by the PAD broadcasting team are highlighted. If approved, further coordination would be pursued through the appropriate agencies.

5. For more information please contact me at 504/282/2048 or 601/467-9571. Thank you for your time and assistance.



J. Mark Turner
CPT., ARMOR
Student, USSD

HEADQUARTERS
LOUISIANA ARMY AND AIR NATIONAL GUARD
OFFICE OF THE ADJUTANT GENERAL
JACKSON BARRACKS
NEW ORLEANS 70146-0330

September 26, 1990

Chief of Staff

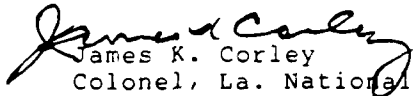
Mr. John M. Turner
6575 Elysian Field Avenue
New Orleans, Louisiana 70122

Dear Mr. Turner:

We regret that we are unable to to assist you in your endeavor at this time. Our broadcasters are currently involved in several projects during the periods cited that preclude their being committed to another engagement.

With the world situation such as it is, and the need to document events that are occuring with a minimum of advance notice, we are not able, at this time, to lend out our limited video equipment as it could be needed at a moment's notice.

Again, please accept our regrets. If we can be of assistance to you some time in the future please contact us again.


James K. Corley
Colonel, La. National Guard
Chief of Staff

APPENDIX C
PROPOSED SHOOTING SCHEDULE

NEW LEADER SHOOTING SCHEDULE

<u>Date/Time</u>	<u>Event</u>	<u>Location</u>	<u>Length</u>
15 Sept 10 AM	Cadet Organization/ Awards Ceremony	Tulane Richardson 117	3 Hrs.
6 Oct TBD	Ranger Lab	Belle Chasse	2 Hrs.
9 Oct 12 PM	Blood Drive	Tulane U.C.	1 Hr.
12 Oct 7 PM	Formal Dining-In	Jackson Barracks Officers Club	2 Hrs.
16 Oct 4 PM	Lab Compass/Radio	Dillard	1 Hr.
20 Oct 7 AM	Ranger Challenge Competition	SLU (Hammond, LA)	4 Hrs.
10 Nov TBD	Fall Field Training Exercise (FTX)	Camp Shelby MS	8 Hrs.
27 Nov TBD	Swim Lab	Tulane	1 Hr.
On Call*	Interviews with Cadre	Tulane	3 Hrs.
	APRT/ Physical Training	Dillard Tulane	2 Hrs.
	Intramurals/Flag	UNO	1 Hr.
	Football ROTC Class	WYES	1 Hr.
	in Session	Tulane	1 Hr.
	WYES Auction	Tulane	1 Hr.
	Rap Arounds/ Stand-Ups		2 Hrs.
	Commissioning Ceremony		1 Hr.

*On Call shots at Tulane will be shot the same day.

Possibilities--Interview with ROTC Commissioned
Lieutenant at Ft. Polk.



REF. TO
ATTN: ON OF

DEPARTMENT OF THE ARMY
US ARMY THIRD ROTC REGION, SENIOR PROGRAM
SOUTHEASTERN LOUISIANA UNIVERSITY
P O BOX 736 UNIVERSITY STATION
HAMMOND LOUISIANA 70402-0736

ATOC-3BDE-SLU-TNG

14 September 1990

MEMORANDUM FOR The Professors of Military Science of Northeastern Louisiana University, Louisiana State University, Tulane University, and Nichols State University.

SUBJECT: Southeastern Louisiana University Ranger Challenge Shootout

1. **Competition Date:** Sat., 20 October, 1990
2. **Competing Schools:** LSU, TULANE, NE LA, and SLU
3. **Competition Time Table:**

		OIC	
0800 - 0830	Inbrief	Messer	
0830 - 0930	PT test	Perkins	
1000 - 1100	Rotation	GND ASSAULT M16-M60 ASS/DISS WPNS FIRE 1 ROPE BRI	Messer Williams Hoyt/Kennedy Frakes
1100 - 1200	Rotation		
1200 - 1300	Rotation		
1300 - 1400	Rotation		
1400 - 1500	Slippage/Break (this period to accommodate event overrun)		
1500 - 1630	10 K		
1630 - 1700	Refreshments/Showers/Awards		
1700 -	DEPART		

(note: Orienteering is not being tested due to to the nonavailability of suitable local terrain)

4. **Special Instructions:**

a. 1 nine (9) man team, from each school, must be designated in advance and PT cards (DA Form 705) should be brought with each competitor's NAME and SCHOOL FILLED OUT.

b. Schools should bring no more than 12 students to the competition. Competitors, not in the top nine, will be allowed to participate in events, as time allows.

c. Coaches may be asked to help grade during the PT test only. SLU will provide all other supporting requirements so coaches may rotate with their teams. SLU will provide 22 Cal. as required.

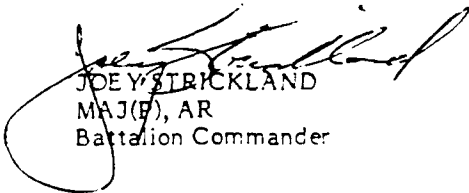
d. PT test will be conducted in fatigue pants, T-shirt, and tennis shoes.

e. Teams should bring at least one (1) MRE for the lunch meal which will be eaten during the rotation. There is no lunch break.

5. Individual schools should bring Rope bridge kits, and Rubber M 16's. All other requirements will be provided by SLU.

6. The event OIC is MAJ J. Strickland and the POC/Project Officer is CPT David Messer, (504) 549-2260/61.

7. Telephonic confirmation of this LOI is requested to CPT Messer or SFC Frankie Williams (504) 549-2260/2261


JOE Y. STRICKLAND
MAJ(E), AR
Battalion Commander

cc LSU
NE LA
TU ✓
NSU

APPENDIX D
LOG SHEETS

VIDEOTAPE LOG			
SHOT/TAPE	VIDEO	AUDIO	TIME
1/1	CADETS IN FRONT OF ROTC Bldg	NAT	
2/1	CADETS IN FORMATION	NAT	1:14
3/1	PRESENTATION OF COLORS	NAT	3:00
4/1	NATIONAL ANTHEM C.V. CADETS	SONG	3:10
5/1	COT TROY SPAN	"WELCOME TO —	5:22
6/1	PRESENTATION OF CHIEF Cad	"INTRO —	5:47
7/1	Cadet RN CAR SPAN	"GOOD MORNING —	7:05
8/1	STUNT HANDS AGREEMENT	"VFW —	10:37
9/1	VFW HANDLES		11:04
10/1	PRESENTATION OF REMAINING HANDS	NAT	13:20
11/2	CONT. OF HANDLES		
12/2	LTJ. OSTERGREN HANDLES	"GOOD MORNING GEN. FAN.	0:06
13/2	TUNED DUTY RANGER PIANO	"RECRUIT —	4:40
14/2	COT HERE	"INTRO	5:02
15/2	COT SIGNATURE	"INTRO	5:32
16/2	VFW HANDS	"INTRO	6:00
17/2	INTRO OF REMAINING COES		
18/2	LTJ. OSTERGREN INTRO	"	8:12
19/2	CONTINUATION OF SPAN	"WHAT IT MEANS TO BE A CADET	
10/2	SHALLI ALEXIA 'SOME MAY GO —		13:00
11/3	CONT. LTJ. OSTERGREN SPAN	"VERY NICE PLAN	
12/3	STORY THAT LTJ. OSTERGREN LIKE	"DO YOU LOVE ME	13:00
13/3	CADET LOYALTY PRESIDENT PIANO	"PRESIDENT PIANO	16:00
14/3	FRONT OF ROTC Bldg * (13:30)		17:50
15/4	INTERVIEWED KOT TROY	"HANDLES VFW RE	
16/4			
17/4	SCHOLARSHIPS		2:30
18/4	CADET COUNCIL OF Cad		3:00

BEST
AVAILABLE COPY

VIDEOTAPE LOG			
SHOT/TAPE	VIDEO	AUDIO	TIME
5/4	BUILDING THEM ^(CROETS) 1 TOGETHER		4:10
6/4	FTX CAMP SHELBY		5:13
7/4	STEP ABOVE OTHER PAGE		
8/4	REACTION SHOTS OF TONY	NAT	6:40
9/4	PA AND R. INTERVIEW		
10/4	EXHAUST CHART OF CUL	" ORDER OF MURDER	7:45
11/5	BLOOD DRIVE ^(CROET) INTERVIEW		
2/5	CERTAIN INVOLVED		43
3/5	WHAT'S HAPPENING TODAY	" WHAT'S GOING ON - 154	
4/5	WHAT YOU DO		2:41
5/5	LET PUBLIC KNOW WHAT WE DO	" RANGER CHARGE	4:10
6/5	PERRY McGRATH INTERVIEW		7:38
7/5	CONFIRMING ACTION	" WRITING	9:02
8/5	VARIOUS SHOTS		9:42
9/5	CLEAR PAPER CUL CUL	NAT	10:11
10/5	W. E. CUL CUL	NAT	10:47
11/5	WRITING LETTERS ^(CROETS) CUL	NAT	11:24
12/5	CUL TELL WRITING LETTER	NAT	12:22
13/5	CHART AT FRONT DOOR	" L. E. TO C. E. B. 34	12:15
14/5	CUT TENDERS C. W. B. 34	NAT	
15/5	W. J. M. C. W. B. 34	NAT	17:06
16/5	COMPLETE COVER ^(CROETS)	NAT	17:41
1/6	CUL OF PAUL S. CUL	NAT	
2/6	T. W. 3 C. W. B. 34	NAT	2:0
3/6	L. S. CP PERRY McGRATH	NAT	3:25
4/6	T. W. C. W. B. 34	NAT	3:49
5/6	1. W. S. C. W. B. 34	NAT	5:31
6/6	T. W. C. W. B. 34		

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VIDEOTAPE LOG			
SHOT/TAPE	VIDEO	AUDIO	TIME
1/7	INTERVIEW w/ LIE UETIKER "HISTORY OF DINIAD"		
2/7	LIST OF EVENTS	"	.30
3/7	ANNUALLY (FORMAL TRAINING) "PART OF TRAINING"		1.01
4/7			
5/7	DIRECTOR TALKING w/ CAPT	NAT	1.54
6/7	PREVIOUS LINE	NAT	3.13
7/7	1st RD OF MR VICE	NAT	7.33
8/7	1st BANNER INDI	NAT	9.15
9/7	MR VICE SAVING RIDE	NAT	14.53
10/7	WINE F - FOR HUMAN	NAT	16.00
11/7	TOBY AT TABLE	NAT	18.00
12/7	TOBY AT TABLE	NAT	
2/8	END OF FOOD	NAT	2.22
3/8	END OF	NAT	2.54
4/8	MR BONE FEND	NAT	3.10
5/8	TOBY SAVING	NAT	3.45
6/8	TOBY HEND & TOBY	NAT	5.30
7/8	TOBY (KING'S MACHINERY)	NAT	1.00
8/8	TOBY (KING'S MACHINERY) (300)	NAT	6.75
9/8	TOBY w/ FINGER MACHINERY	NAT	8.00
10/8	"TOBY - 2 BONE"	NAT	9.00
11/8	"SEE NO ONE HOW NO END"	NAT	9.50
12/8	TOBY SAVING AT TABLE	NAT	12.33
13/8	TOBY COMPLETE MACHINERY	NAT	14.34
	END OF		15.00

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VIDEOTAPE LOG			
SHOT/TAPE	VIDEO	AUDIO	TIME
1	CHIEFS SITTING IN FRONT DURING	NAT	
2/9	FORMATION REHEAR LAB	NAT	1.02
3/9	REPORT FORMATION	"REPORT . . .	2.01
4/9	SOUND REPORT TO COMPASS	"EXPLAIN REPORTING	5.00
5/9	TONY DOING COMPASS	"EXPLAINING COMPASS	7.30
6/9	HANDS ON COMPASS	"EXPLAINING COMPASS	9.34
7/9	RADIO "HANDS-ON" CHIEFS	"OPEN NET	10.23
8/9	ROTATION OF STATIONS	"NAT"	12.10
9/9	ZOOM IN OF COMPASS GROUP	NAT	12.46
10/9	ROTATION OF STATIONS (EAST)	NAT	14.16
11/9	INTERVIEW w/ (ST) HOLT	"INSTRUCTIONS"	15.20
12/9	TONY DOING RADIO'S	NAT	16.10
1/10	REUNION CHAIRMAN / SU	NAT	
2/10	EXPERIMENTAL OF GREENHILL	NAT	.45
3/10	LOD (GREENHILL)	NAT	1.22
4/10	CHIEF TALKING	NAT	3.17
5/10	GOOD OFFICERS CENTER	NAT	4.05
6/10	SUB SERVICES TALK WINDOW	NAT	4.40
7/10	N.16 RANGE	NAT	5.32
8/10	WEATHER DISASTRE (GOOD WINDOW)	No NAT	9.30
9/10	TONY EXPLAINING N.16	No NAT	16.50
10/10	EXPERIMENTAL OF TON RANGE	NAT	17.14
11/10	RIF BRIDGE (HOT)	NAT	17.50
1/11	RIF BRIDGE RANGE	REUNION OF RIF	
2/11	WEATHER DISASTRE (GOOD)	NAT	5.41
3/11	INTERVIEW w/ Tony DUNN	"REUNION CHAIRMAN"	9.11
4/11	WEATHER	"WEATHER WINDOW"	14.20
5/11	RECAP OF REUNION CHAIRMAN	"NAT"	16.50

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VIDEOTAPE LOG			
SHOT/TAPE	VIDEO	AUDIO	TIME
1/12	Suit of Controller	NAT	
2/12	Boat in Reussit	NAT	14
3/12	Boats moving down	NAT	.19
4/12	Boat and Bridge (Coco)	NAT	.39
5/12	Boat in Weeds	NAT	.50
6/12	Boats in Weeds (Cocentland)	NAT	1.23
7/12	Boat CU Penning Bush	NAT	2.43
8/12	Controller Explaining to Boat	NAT	3.00
9/12	Boat in Reussit	NAT	3.17
10/12	Boat in Reussit	NAT	3.35
11/12	Boat in Reussit (Coco)	NAT	4.17
12/12	Boat in Reussit	NAT	5.11
13/12	Boat in Reussit	NAT	6.01
14/12	Boat in Reussit	NAT	6.00
15/12	Boat in Reussit	NAT	6.30
16/12	Boat in Reussit	NAT	12.24
17/12	Boat in Reussit	NAT	10.47
18/12	Boats moving down	NAT	11.10
19/12	Boat in Reussit	NAT	11.36
20/12	Boat in Reussit	NAT	1.52
21/12	Boat in Reussit	NAT	17.33
22/12	Boat in Reussit	NAT	17.50
23/12	Boat in Reussit	NAT	14.00
24/12	Boat in Reussit	NAT	16.00
1/13	Boat in Reussit	NAT	
2/13	Boat in Reussit	NAT	.32
3/13	Boat in Reussit	NAT	.33
4/13	Boat in Reussit	NAT	1.30

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VIDEOTAPE LOG			
SHOT/TAPE	VIDEO	AUDIO	TIME
1 / 3	INTERVIEW COIST.	"EQUIPMENT	
2 / 13	TONY FIRING M62	NAT	6.10
3 / 13	GUESTS EATING MFE	NAT	10.20
4 / 13	LRC	NAT	11.15
5 / 13	EXPLANATION LRC	NAT	11.42
6 / 13	EXAMPLE LRC	NAT	12.16
7 / 13	START EXAMPLE	NAT	12.59
8 / 13	END LRC	NAT	17.33
9 / 14	EXAMPLE LRC TO TONY	NAT	
2 / 14	START LRC SMT	NAT	.12.
3 / 14	INT. SHOT	NAT	1.00
4 / 14	LRC SHOT CU	NAT	3.32
5 / 14	TONY IS LRC SMT	NAT	5.33
1 / 14	REACTION OF TONY	NAT	7.55
7 / 14	LRC SMT	NAT	8.10
8 / 14	INTERVIEW OF LRC GUEST	"LRC is	10.00
9 / 14	INTERVIEW OF GCM	"FTY is	12.21
1 / 15	SON GUEST ANSWER	NAT	3.00
2 / 15	INTRO	NAT	.30
3 / 15	SON "LEADERSHIP EXPERIENCE"	NAT	1.47
4 / 15	DUNHAM'S CU BRG	NAT	.56
5 / 15	MARK III TV SHOTS	NAT	1.15
6 / 15	LRC CONTINUED CHINESE SHOT	NAT	2.13
7 / 15	C.U. OF GUEST GUEST	NAT	3.12
8 / 15	C.U. OF GUEST GUEST	NAT	4.30
9 / 15	C.U. OF GUEST GUEST	"INTRO UN"	4.40
10 / 15	REACTION TO LRC		6.13
11 / 15	PRESENTATION OF GUEST	NAT	7.33

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APPENDIX E
PRODUCTION STILLS



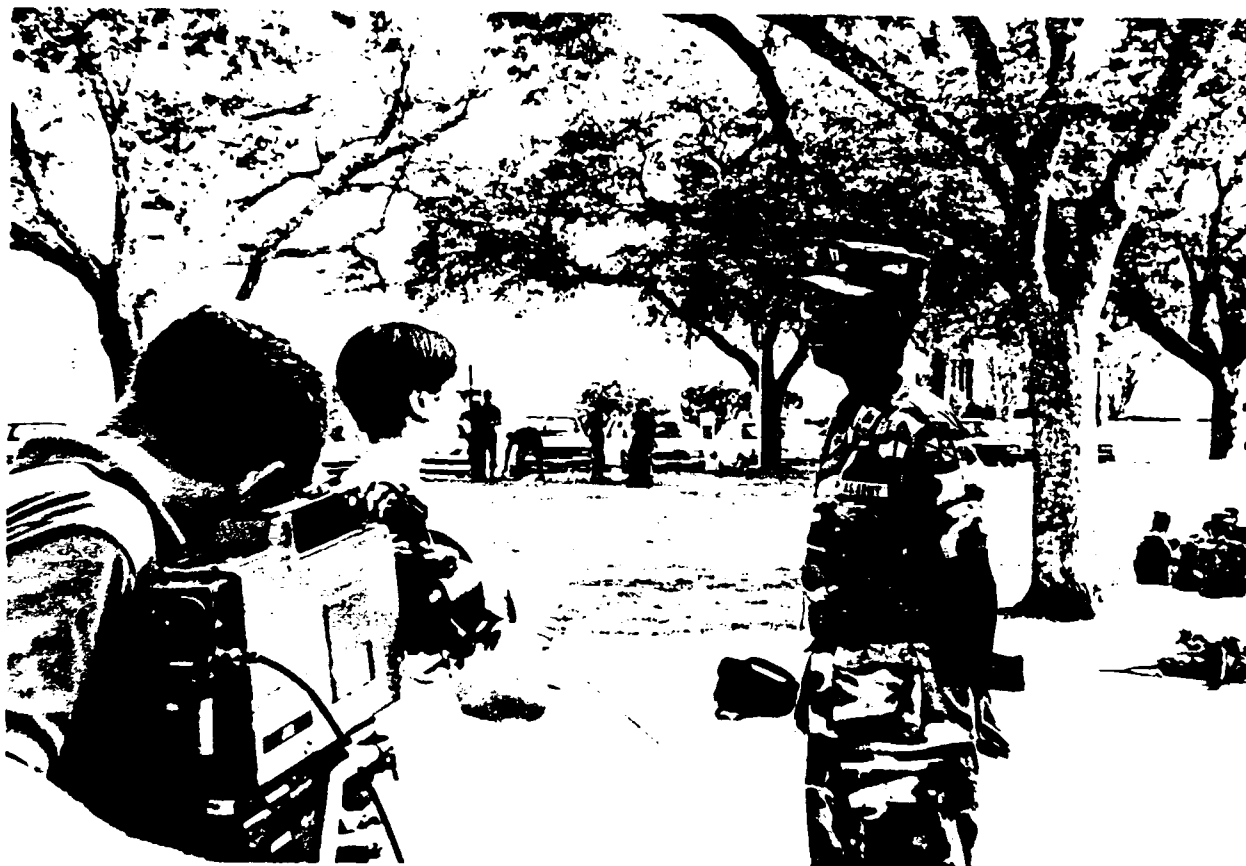
Camera Operator, Paul Combel with
Producer Mark Turner

Plate 1



Host Toni Canino Interviews
CPT. Kent Troy

Plate 2



Producer Mark Turner Documents
Canino's Interview with CPT. Hope

Plate 3



UNO Video Assists in the Production
of New Leader

Plate 4



Mark Turner Discusses the Proposed
Shooting Schedule

Plate 5



What To Do Next?

Plate 6

VITA

CPT. J. Mark Turner was born in Rome, Georgia in 1959. He graduated from Lakeview Academy in 1977. He attended Washington and Lee University where he graduated with a Bachelor of Arts degree in Drama and Communications in 1981 and was commissioned in the Army that same year. He was selected to attend the Army's Fully Funded Graduate Program where he is scheduled to graduate from the University of New Orleans in May 1991.